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Guitar Techniques

332 APRIL 2022

Q&A

STEVE MORSE & STEVE VAI

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Just a few of your regular GT tuition experts...

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Simon is a graduate of ACM and The Guitar Institute, holding a Masters degree in music. He teaches, examines and plays everything from rock to jazz.

RICHARD BARRETT
One of the most gifted guitarists around Richard has been playing with Tony Hadley for over 20 years. He's great in all styles but excels at blues and rock.

JON BISHOP
Jon is one of those great all-rounders who can turn his hand to almost any style. He's also rock legend Shakin' Stevens' touring and recording guitarist.

MARTIN COOPER
A tutor at BIMM Brighton, Martin's Rock columns show an incredible breadth of technique and style. His 2006 album State Of The Union is out on iTunes.

CHARLIE GRIFFITHS
Guitar Institute tutor Charlie first came to fame in Total Guitar's Challenge Charlie series. He's also guitarist with top UK metal-fusion band Haken.

JAMIE HUNT
Jamie is Principal Lecturer at BIMM Bristol. He also leads performance workshops, plays in metal band One Machine and is endorsed by ESP guitars.

PHIL HILBORNE
The UK's original magazine guitar tutor, Phil's something of a legend. A great player, he's got the Phil Hilborne Band back together so catch them if you can.

JAMIE HUMPHRIES
Jamie has played with many greats including Brian May. An ex-ACM tutor, you can find him at Jamie Humphries Guitar Studio on Facebook, for lessons.

ANDY G JONES
As well as being Head Of Guitar at LCCM Andy has played with innumerable top musicians, from Sir Van Morrison and Dr Brian May, to Sir Cliff Richard & more.

JACOB QUISTGAARD
Quist has been with GT since 2009. Currently Bryan Ferry's guitarist, his YouTube channel is viewed by millions and he creates our monthly jam tracks.

STUART RYAN
Stuart Ryan is great at all styles but best known for his superb acoustic work. He was Head Of Guitar at BIMM Bristol and has many top tuition books to his name.

PHIL SHORT
You might recognise Phil from winning International Guitar Idol competition. But he also teaches at BIMM in London and is a busy session and touring player.

JOHN WHEATCROFT
A phenomenal guitarist, John is a master at all styles but a legend in Gypsy Jazz. His latest album Ensemble Futur is out now on iTunes and Amazon.

Guitar Techniques, ISSN 1352-638, is published monthly with an extra issue in July by Future Publishing, Quay House, The Ambury, Bath, BA1 1UA, UK.
The US annual subscription price is $181.87 Airfreight and mailing in the USA by agent named World Container Inc, 150-15, 183rd St, Jamaica, NY 11413, USA.
Application to Mail at Periodicals Postage Prices is Pending at Brooklyn NY 11256.
US POSTMASTER: Send address changes to Guitar Techniques, World Container Inc, 150-15, 183rd St, Jamaica, NY 11413, USA.
Subscription records are maintained at Future Publishing, c/o Air Business Subscriptions, Rockwood House, Perrymount Road, Haywards Heath, West Sussex, RH16 3DH. UK.

WELCOME

I DO HOPE you are getting to grips with the new GT format. While we knew that the CD was living on borrowed time, since it had become an outmoded way of listening to music for many people, we weren't intending to lose it just yet. But when manufacturing costs shot up hugely, almost overnight, we were forced to do it somewhat sooner than expected.

A few people have struggled with the move to online, but these have really been few and far between, and I hope we've managed to help out those with problems. We are also doing our best to make the online experience better as we go, and suggestions are already being acted upon.

In reality it's a far better learning experience than mag and separate CD, and with the animated tab files now available to all - and not just iPad users, as before - more people can access this improved method of interacting with the magazine. You can stream or download the files, depending on your preference, and the files are available in high or lower res format, again depending on your storage capabilities.

But if you can see room for improvement, be it better navigation of the page or anything else, do let us know - we seriously do act on what our readers say.

As for this issue, John Wheatcroft's in-depth look at less commonly used scales from across the world, should have you trying out some cool new things. Some of these are very unfamiliar sounding, while others are very close to those we commonly use, with perhaps a note or two changed from what we might call our 'everyday' scales. There are a few Pentatonic ones (but not your usual fayre), and those with six, seven and even eight notes. So loads to get your teeth into.

As with any new scale you learn, it might take a while assimilating these less familiar sounds into your lick repertoire. But, as John Wheatcroft says in the article, it's well worth running up and down the new fingerings, teaching your muscle memory to recall them easily, and getting your ears (even more importantly, perhaps?), used to the new sounds.

With the physical and aural sides of things becoming more and more 'natural' to play and to recognise, you'll soon begin to find uses for them. And even if it's a lick here and a line there, these less predictable sounds are sure to give your solos (and possibly your rhythm work, too) a new edge.

Have fun, enjoy, and I'll see you next month.

Neville Marten, Editor
neville.marten@futurenet.com

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Tap the links Finding your way around the magazine is easy. Tapping the feature titles on the cover or the contents page, takes you straight two the relevant articles. Any web and email links in the text are tappable too

Animated tab & audio All the mag's main lessons have the audio built in with a moving cursor that shows you exactly where you are in the music. Simply tap the 'play' button and you're off - you can fast-forward or scroll back at will.

Play the videos Certain articles have accompanying videos full of useful insight and additional information. Once again, tap the play buttons to enjoy video masterclasses on your iPad (recommended) or smartphone.

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This course is for guitarists that desire strong abilities to suit being in a band. This will include picking approaches and band relevant chord voicings to modes for soloing and exciting repertoire analysis with a bias towards funk and RnB legends like Chic, James Brown and Michael Jackson.

JUMP BLUES with **Chris Corcoran**

Referencing the big sound of '40s & '50s R&B and Jump Blues guitar, this course will give a fresh perspective on how to add drive, style and invention. Licks, riffs and phrases will be covered as well as the styles of guitarists like T-Bone Walker, Lonnie Johnson, Tiny Grimes and Barney Kessel.

BLUES SONGS with **Neville Marten**

The aim for this course is to cover a range of blues tunes from classic to more modern. The onus is on great blues songs that everyone will know and enjoy playing. Guitarists of every level will be able to join in, whether you can improvise full solos or just play chords and a few licks.

ACOUSTIC SONGS with **Chris Quinn**

This course focuses on roots based music, ranging from folk to blues songs. You will study guitar techniques used by some of the greats of popular songwriting and also touch on useful fingerstyle methods and open tunings.

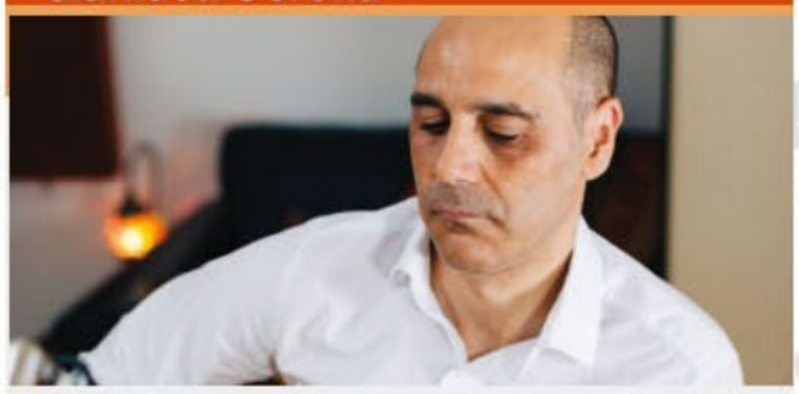
CLASSIC ROCK & INDIE ROCK with **Jon Bishop**

This course will cover many of the main components that guitarists use, ranging from scales and chord riffing through to string bending and use of harmonics. Lots of classic rock and indie riffs will be looked at with iconic songs.

MODERN ROCK with **Tolis Zavaliaris**

The focus of this course will be on relevant techniques, from picking to legato, and to improve and supercharge your rock guitar playing. Guitarists covered will range from Randy Rhoads to Paul Gilbert, Yngwie Malmsteen to Steve Vai.

JAZZ with **Gianluca Corona**



This course will cover the basics (extended chords, simple diatonic licks, swing feel, blues) through to more advanced concepts and devices (chord substitution, modal phrasing, outside playing).

GYPSY JAZZ with **John Wheatcroft**

This course will help to get your playing 'campfire jam' ready, with a hands on look at the fundamentals of this inclusive and engaging style – from using the correct chords and mastering 'La Pompe' to adding authentic licks and lines.

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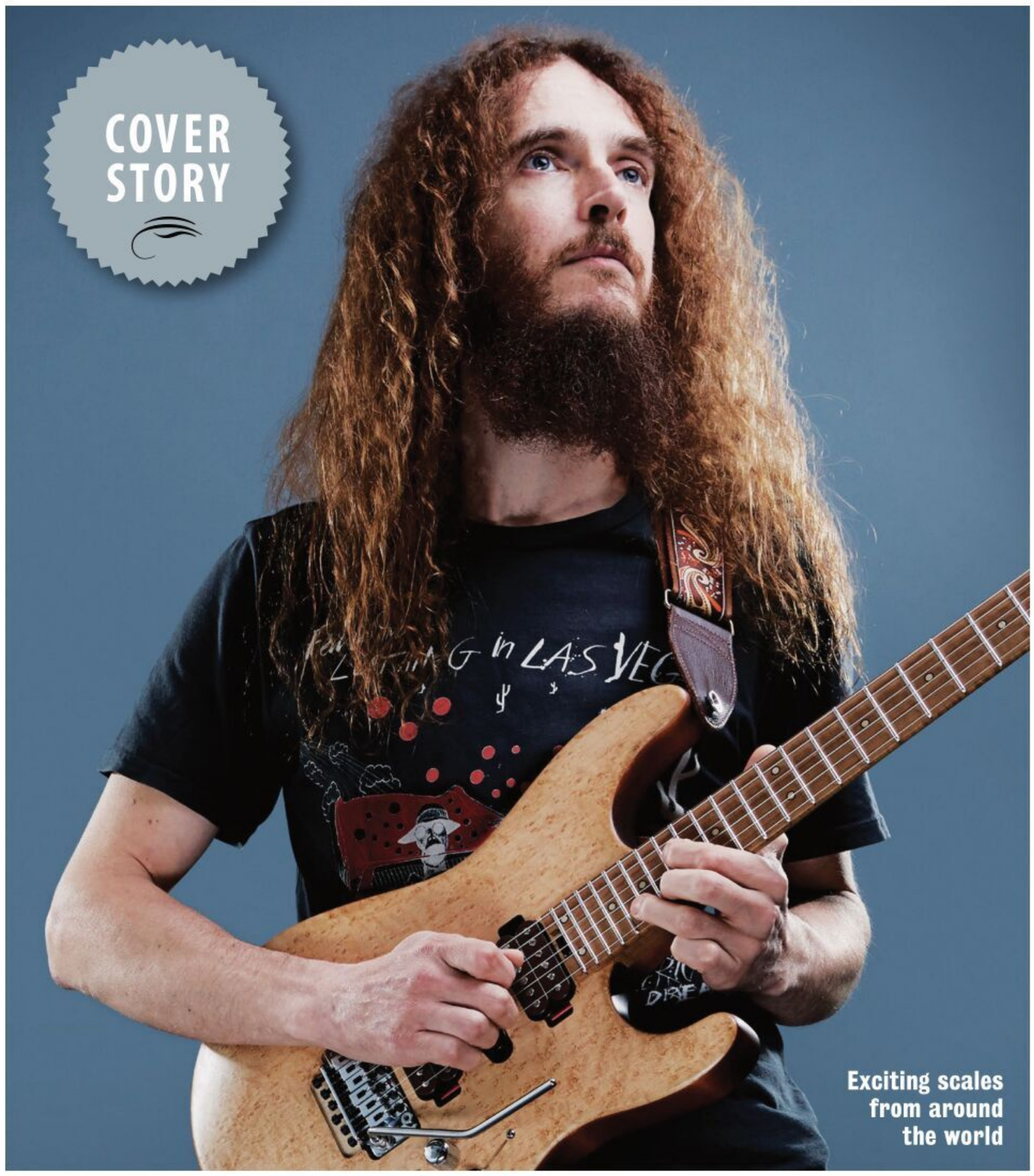

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AUDIO & VIDEO

PLEASE NOTE...

All audio and video lessons are available online via a link to guitarworld.com, where animated tab versions of every lesson can be found (the same as previously only available in our digital version). What's more, you can view these on any type of computer, making for a much more rewarding experience. All the audio and video - backing tracks, lessons, masterclasses, etc - is also available to download to your computer. It's simple to use - in fact we like to say, 'it's like having the CD, only better!' Here's your link to this month's lessons:

https://bit.ly/GTMAG332

JUSTIN SANDERCOE

The founder of justinguitar.com lends GT his insight as one of the world's most successful guitar teachers. This month: **You get one go.**

Last year I bought an OP-1, really cool little portable synth, sampler and recorder. I like mixing electronic sounds with acoustic guitar so for me it was a way of working on creative music projects, when playing guitar wasn't practical... such as on planes and travelling. I love it, it's great fun.

But it's got limitations. It has just four tracks to record on and there's no quantising, so editing things you play is difficult even when it is possible, and doing multiple takes on something can be fiddly. Which leads us to the point of this article. When you only get one go, you gotta be on it.

The red light goes on - you have to deliver. You need to be prepared for it... and there's more than one way of getting there. It's good to think about this before you record or perform in any 'one go' situation. You can prepare for the red light by practising and rehearsing what it is you're going to do, and then doing it. This would include you practising the same song over and over. It might also include improvising over and over and gradually composing an idea which you then decide is the set piece you will play.

The edict here is: don't practise until you get it right, practise until you can't get it wrong! When the red light comes on you will feel the pressure of the moment and you need to know your stuff, be confident and relaxed enough to nail it.

Justin asks, "What do you do when you get just one go?"

NICK DELANEY

"THE EDICT HERE IS: DON'T PRACTISE UNTIL YOU GET IT RIGHT, PRACTISE UNTIL YOU CAN'T GET IT WRONG!"

You can also practise 'everything' and be ready for whatever comes along. This obviously takes a lot more work but is the approach you would need to take if you were improvising. When you have a solo to perform, you can work one up (approach 1) or make it up on the spot (approach 2).

Remember you can 'practise improvising' by doing it a lot. As you improvise over the same song many times, you will find little ideas or concepts that are fun to improvise with and you'll have them to fall back on if inspiration doesn't strike. It's still improvising and you'll be able to allow yourself to get lost in the music and let it flow - but if it's not happening for whatever reason, then you have some stuff to dig out and get you through.

This is a much more adaptable approach as well. If you have a set solo that you've worked up and something goes wrong, you are likely to have trouble picking it back up. Either you miss a bit, or get distracted by something, or something outside your control changes... you're likely to get totally lost. When you are improvising and have a few things to fall back on, you are safe no matter what happens.

It seems that many of the greatest improvisers favour this approach - listen to the alternative takes of John Coltrane's song Giant Steps, and you'll hear many of the same phrases but simply adapted to suit the moment. And he was one of the greatest.

But there is yet another effective tool you can use - and that's playing well within your limits. It's one of the lessons the OP-1 taught me. I'm not a great drum programmer, and if I try to get too fancy with the drums then I find myself out of the pocket, so when the red light is on and I feel underprepared I stay within my limits and it usually goes okay. I won't be wowing anyone with my complex polyrhythmic grooves any time soon, but I hope not to be putting them off with lumpy loops either. Simple is often better anyway.

And it's not just about recording of course, the same rules apply for live performance. Many times I've been at jam sessions where people have overstretched and fallen off, whereas if they'd stayed focused on the music, relaxing and playing comfortably then the end result would have connected with the listeners far better.

But I should also add that of course there are times to stretch and try out new things, to push your technical and expressive limits. For most people that wouldn't be when you get just one take, or at an important live show. The key element of all these approaches is getting you to a place where you can relax for the performance - that's where the magic happens, not when you're tense and in a fizzle trying to execute some complex phrase that you've not prepared enough.

Always try to relax and find the feeling of the music and connect with it. Use whatever tools you need to get there, but maybe thinking about these approaches might help.

Get more info and links to related lessons on all Justin's GT articles at www.justinguitar.com/gtmag

MITCH DALTON

The studio guitarist's guide to happiness and personal fulfilment, as related by our resident session ace. This month: ***Fingernails.***

Clytemnestra - "What nails thee, raising this ado for us?"(Aeschylus, possibly mis-heard). I can say with exaggeration that I've suffered for my music. And now it's your turn. Because this month we turn to a critical question, one that wielders of '59 Les Pauls cranked to 11 through Marshall JTMs rarely ask. But should. And that enquiry, my aurally challenged friends, is: "Hey Mitch, how do I produce a mellifluous tone from the Korean Spanish guitar languishing unloved in my boudoir?" The great virtuoso Andre Segovia, godfather of modern classical guitar, is frequently quoted as saying - "If you don't possess good nails, then give up." Mind you, his namesake Tony, who runs the hardware store in my village, begs to differ.

No matter. I must admit that my nylon-strung sensibilities are often offended when I stumble upon examples of scratchy acoustic renditions on TV and movie soundtracks. And my irritation is compounded when the instrument is clearly being given a thrashing by a plucker with a plastic plectrum.Having spent a number of decades attempting to acquire a serviceable classical guitar technique, I recognise that it's outside the scope of this wee article to cram in a conservatoire's worth of fax 'n' info. However, allow me to point you in the general direction of your local branch of Boots, an unlikely Mecca for guitarists' perquisites. Within this emporium you will discover the aisle marked 'Nail Care'. Place three packs of 'Salon Smooth Nail Files' in your basket, followed deftly by three 'Four-Way Blocks' and a bottle of Nail Hardener (Patented Hardening Formula With Hexanal).

If you deem it prudent, place a copy of this month's issue of International Body Builder strategically across the contents and head for Check Out. Avoid eye contact with the young lady at check out and her perfectly manicured bright green cuticles... and flee. Once back in the privacy of your own guitar salon, you should commence to file the nails of the picking hand using the emery boards provided. You will note that these are double sided. Use the coarse surface initially, followed by the finer side, to produce a smooth finish that follows the contours of your fingertips symmetrically. Leave enough fingernail to protrude above the flesh of the fingertip. You should finish by employing the four-way block in sequence - File - Remove Ridges - Smooth and Shine. The first of these operations may not be necessary since you have already, er... filed.

Back in the mists of time my professor - Carlos Bonell - would give me sheets of ultra-fine 'Grade 0' emery paper, as used in the jewellery trade. They're also worth investigating in order to maintain the polished finish of the nails. Lest you conclude that the foregoing seems unnecessarily elaborate and time consuming, I must reply that the only point of contact between you and the guitar is the tip of your nail and the tiny area of adjacent flesh. It's critical, to be fair. Should the unthinkable, cataclysmic disaster occur and you experience a breakage, perhaps during an over-enthusiastic rendition of the Tarrega Tremolo Study or a Smoke On The Water based incident, return to your boards, smooth away the remnant, and wait. 'Tis all that you can do, sadly. Very rarely, a nail will split. And often it will continue to split, unless you apply the astutely purchased nail hardener and allow the depressing (but admittedly non-life threatening) injury to grow out while avoiding further damage. You are now prepped and ready to literally try your hand at both the tirando (free) stroke, in which the string is plucked and the nail glides over the adjacent strings, and the apoyando (rest) stroke in which the finger comes to rest on the adjacent string. The latter can provide a rounder, punchier sound and is ideal for romantic solo passages. If forced to select but one folio for your sojourn on an imaginary desert island, I suggest that you look no further than Twenty Five Melodious And Progressive Studies Op.60, by the great Matteo Carcassi to refine your technique and tone production.

"LAST NIGHT I HAPPENED UPON AN EPISODE OF SHAKESPEARE & HATHAWAY AND WAS NOT COMPLETELY APPALLED AT MY EFFORTS"

Mitch has a lesson or two in ultimate nylon-string tone production

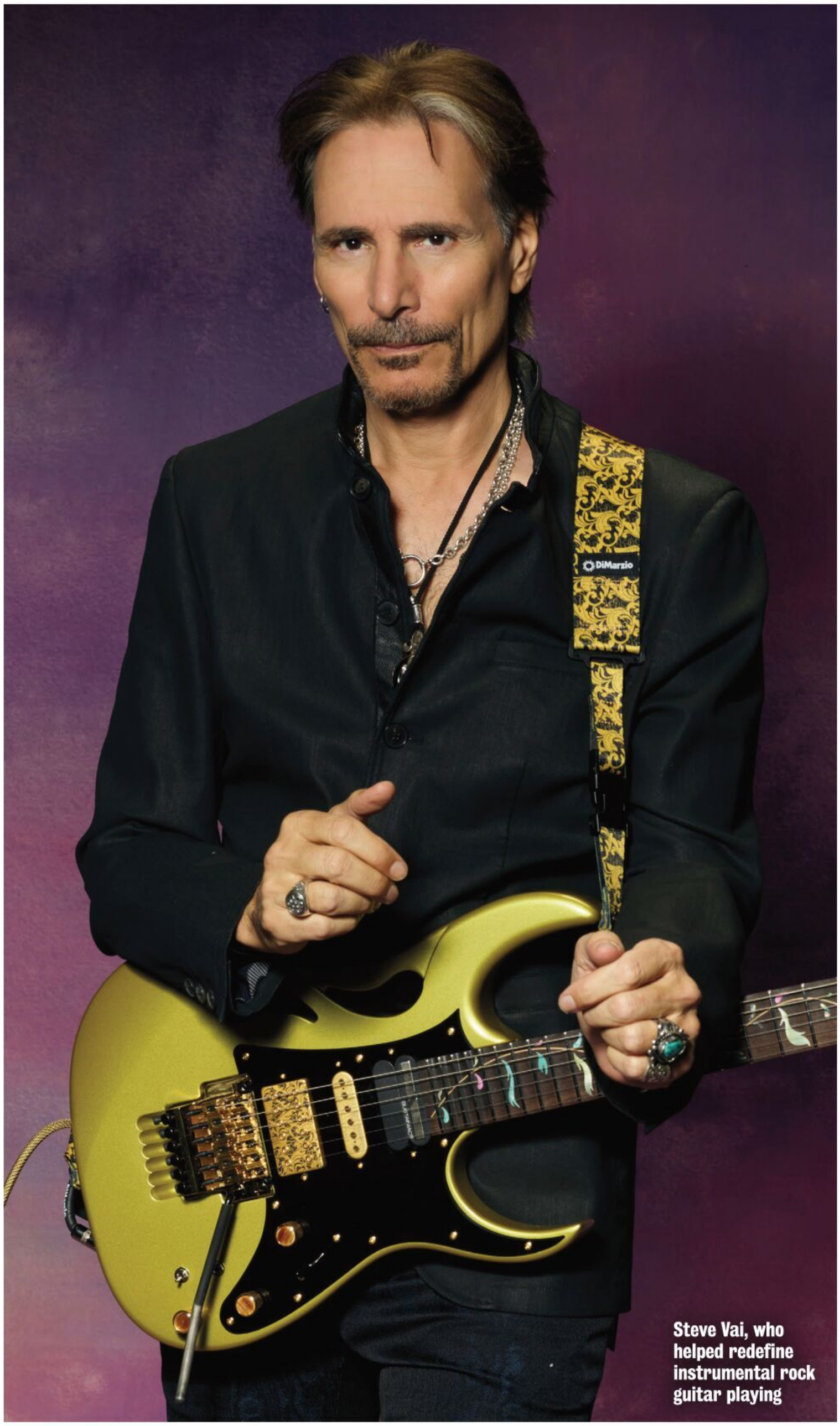
Last night I happened upon an episode of Shakespeare And Hathaway and found myself not completely appalled by my efforts, admittedly assisted by the Kevin Aram guitar, Debbie Wiseman's pretty tunes, Mat Bertram's top-drawer engineering skills and the Boots inventory.

I started to reminisce. All the way back to Widows and much else for Stanley Myers (a Romanillos model), through to Colin Towns's Doc Martin (Greg Smallman), Ms.Wiseman's Father Brown and a whole bunch of movies, commercials and records in between. All I can say, dear readers, is, the guitars may change but the manicure stays the same.

For more on Mitch and his musical exploits with the Studio Kings, go to: www.mitchdalton.co.uk

STEVE VAI

Guitar instrumentals have supplied some of music's most evocative moments. ***Jason Sidwell*** *asks top guitarists for their take on this iconic movement. This month: the legend of instrumental rock guitar, Steve Vai.*



Steve Vai, who helped redefine instrumental rock guitar playing

LARRY DIMARZIO

GT: What is it about guitar instrumentals that appeal to you?

SV: I don't have to sing. Actually, I like singing but my voice is very limited and I never felt compelled to make it the main part of my show. The thing that I like about instrumental music is that it usually focuses on the quality of the melody to get its legs from. I enjoy vocal music just as much but I guess fate had other plans for me. Plus, I'm a big fan of the sound of a guitar. To me, and many others, it's the most expressive instrument in the world. You can bend it, beat it, kiss it, fondle it, and touch it in infinite ways, and it responds differently every time. Every note ever played on every guitar ever built is like a snowflake in that, no two are perfectly identical.

GT: What can an instrumental provide a listener that a vocal song can't?

SV: No need to figure out what the lyrics are saying that's for sure. There is a vast amount of diversity in instrumental songs in the way they are performed, arranged, etc. It's a different head space and it engages the listener in a different dimensional sort of way. When listening to an instrumental track of anything, it's not uncommon that the listener's attention is on the whole of the song. The background arrangement, sonority, and overall atmosphere is consumed differently than when the attention is on the quality of the vocal and the lyrics. Again, both great, just different.

GT: Any tendencies you embrace or avoid?

SV: In any song I record I always challenge myself to add something that is unique to my playing. Sort of lift my own bar. Sometimes these things are very subtle and gets past most listeners without being detected, but sometimes it can be a grand stroke such as Knappsack, Candle Power, or Teeth Of The Hydra. I like quirkiness and the unexpected so I always aim for that. But paramount in most things I write is the melody.

GT: Is a typical song structure always relevant for an instrumental?

SV: Not at all. In my perspective conventionality does not necessarily equate to relevancy. Having said that, it's relatively common for me to use intro, chorus, etc. They can also be mixed up a bit if the song requires it. Those formulas are pretty tried and true

when it comes to laying out a song that has convention in it, but a percentage of my songs do not follow that kind of structure. They are more inclined to follow an automatic writing process that I also use to construct songs at times. That's when you just do whatever the first thing is that comes to your mind without intellectualising it at all.

GT: How useful is studying a vocalist's approach for guitar melodies?

SV: That would depend on the musician but for me, I strive to phrase my melodies as if they are being sung or spoken. We have grown accustomed to expressing ourselves and listening to each other with our language, and beyond the language itself is the intention of the speaker. You can see what someone is actually feeling and thinking by looking at them deeply as they are speaking. The words are secondary and many times the words do not accurately reflect the emotional state behind them. To me, the same thing applies to a melody being played on any instrument, especially the guitar. The notes are important but just as important is the intention behind them. You don't have to study a vocalist's approach to play lyrically. You are a vocalist by nature. You give your words various inflections and dynamics to get your point across. You use grammar and things like periods and commas to deliver the messages. There's a phrasing in the human voice that makes it human and communicative. The same thing applies when you put your hands on an instrument. You have dynamics, articulations, phrasing and many other notational tools that can act as grammar in the melody. But it doesn't need to be studied. Just pick up your guitar and find one sentence to repeat in your mind and on the instrument over and over and over, all the while saying the phrase in your head and translating the intention of the message of the phrase into your guitar notes using all those notational grammar tools at your disposal.

GT: How do you start writing one?

SV: It can happen a number of ways and I do not exclude any of them. For me, most of the time it starts with a rapid and instant download of an idea into my imagination. Then I visualise it, then I set out to bring it into the world. Most people are doing this in one form or another, be they know they are or not. Sometimes I'm inspired to write a particular song based on something I see or hear. I might hear a song from another artist that inspires me to approach writing a song with the same energy. Sometimes I just pick up my guitar and a riff comes out that seems to have some mojo in it so I capture it on my iPhone or write it down in musical notation, and this stores it on my 'infinity shelf' along with thousands of other little snippets of ideas. Then if I hear the snippet again, or it beckons me, I can hear the dawn of an entire piece of music in that one little kernel of a riff. There's many ways a person can approach writing a song and I suggest taking advantage of every one of them.

GT: What do you aim for when your performance is centre stage?

SV: Being connected with the instrument, the band and the audience all at the same time. The first thing I aim to do is relax and breathe. I put full attention to my inner body and relax it. You would be surprised at how powerful this is in finding your centre so the performance is powerful. I already know where my fingers need to go so I don't need to think of that. And in those instances of improv, my fingers usually find where to go without me having to know. So then the next vital step is in listening sharply to the environment you are in. That's the sound of the band and audience. So now I'm relaxed and in a listening mode. The next step is feeling the environment. No matter what kind of mood I might be in, I know that joy abounds even if I don't feel it. But the knowing that it's there invites it into the feeling of it. That's when the connection with the audience happens most powerfully. So these are not really steps per se. They all happen at once and create the mental environment necessary for the best melodies and playing to come through me.

"THE FIRST THING I DO IS RELAX AND BREATHE. YOU WOULD BE SURPRISED AT HOW POWERFUL THIS IS IN FINDING YOUR CENTRE"

GT: Many vocal songs feature a guitar solo that starts low and slow then finishes high and fast. Is this useful for instrumentals?

SV: It is for me. It's a formula that I like very much. Not necessarily in that order but even if you listen to my new record, Inviolate, you will hear me employ this technique quite often. This formula is usually very effective to give that conventional kind of build up and blow away that I like. I try other ways obviously and sometimes it works for me, but it's only because that's what the song called for. If I try to make a solo anti-climactic in order to break formula and be 'different', it's usually not as powerful and I end up not liking it.

GT: What type of guitar tone do you prefer?

SV: It's based on the song that I'm recording. On Inviolate there's some different tones and they are chosen to fit the track. But my normal average tone is slightly compressed, drenched in distortion, phased and swimming in delay.

GT: Do you have favourite keys or tempos?

SV: Hmmm. Well, I might assume most guitar players gravitate to blues or Minor tonalities but I seem to find myself navigating Lydian tonality quite often. I guess most blues players go to the Blues scale, I go to Lydian. But these days, Lydian Sharp 5 and its modes are scratching that itch most conventional modes can't. On Inviolate there's a track called Little Pretty. There are some sinister type tonalities going on in that song that are turning me on in a perverted note way. For tempos I usually like those that resemble a locomotive. My favourites are freaked out odd times that don't necessarily sound odd, and then soloing over them and using phrasing to give the solo a totally different rhythmic dynamic than a conventional time signature. The number one demand I put on myself is that it sounds like a good piece of music and is meaningful to me.

GT: Do you find Minor or Major keys easier to write in?

SV: Neither is harder than the other. It's all based on what the intention of the song is.

GT: Do you have any favourite modes?

SV: Lydian Sharp 5 is a favourite lately, along with Mixolydian Sharp 4. These scales are relative to the Melodic Minor scale. I don't usually think in these terms though. After 40 years of chasing down modes, these days I just imagine what it would sound like to express a particular intention.

GT: What about modulations into new keys?

SV: I do that now and then, but often my songs do have a particular key centre so everything that comes along is a sort of modulation.

GT: What about harmonising melodies?

SV: It can change everything. It took a while for me to appreciate the power of one main guitar playing a melody. I would feel it's not substantial enough unless I decorate it with tons of harmony, but that doesn't always work. You have to let the song and your imagination tell you what the right thing to do is.

GT: Three instrumentals have inspired you?

SV: These three go back to my teenage years. 1. Europa (Santana), 2. Machine Gun (Hendrix: I see it as an instrumental because the solo is so long and gorgeous), 3. Cause We Ended As Lovers - Jeff Beck.

GT: Why?

SV: Because the artist was completely connected to their instrument when they performed it. There's no dead space. Every note is inspired by God through them. They were at the top of their craft. The recordings are like a perfect storm. They send me into a completely different dimension and when I listen to them, my attention is slave to every nuance in every note.

Steve Vai's Inviolate is available now on Favoured Nations and was reviewed last issue.

»

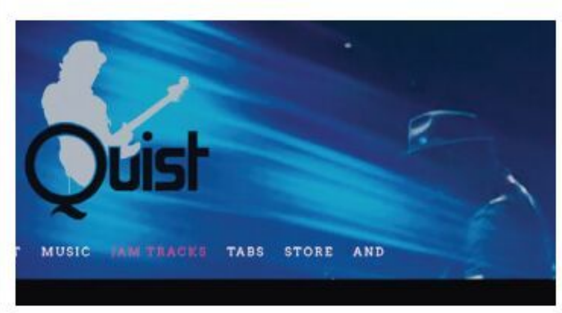
Try your best Albert Collins licks over jam track #1

JAM TRACKS TIPS

Use these to navigate our bonus backing tracks

1 E Phrygian Jam
We start with a fun two-chord vamp (Em-Fmaj7) made for practising E Phrygian mode (E-F-G-A-B-C-D). It's a blues shuffle, so I recommend treating it as blues territory, so we're using E Minor Pentatonic (E-G-A-B-D) and E Minor Blues scale (E-G-A-A#-B-D) as well.

2 Slow Jazz-Blues (F)
Here's a fun, slow swinging F jazz-blues. You can mix F Major Pentatonic (F-G-A-C-D) and F Minor Pentatonic (F-A♭-B♭-C-E♭) to great effect, but also try hitting up some of the arpeggios and strong chord tones on this standard jazz-blues progression.



3 Dusty Groove Blues (Em)
This jam is basically a blues progression, but with a different groove and feel. Aside from E Minor Pentatonic (E-G-A-B-D), go hit up E Dorian mode (E-F#-G-A-B-C#-D) and E Minor Scale (E-F#-G-A-B-C-D).

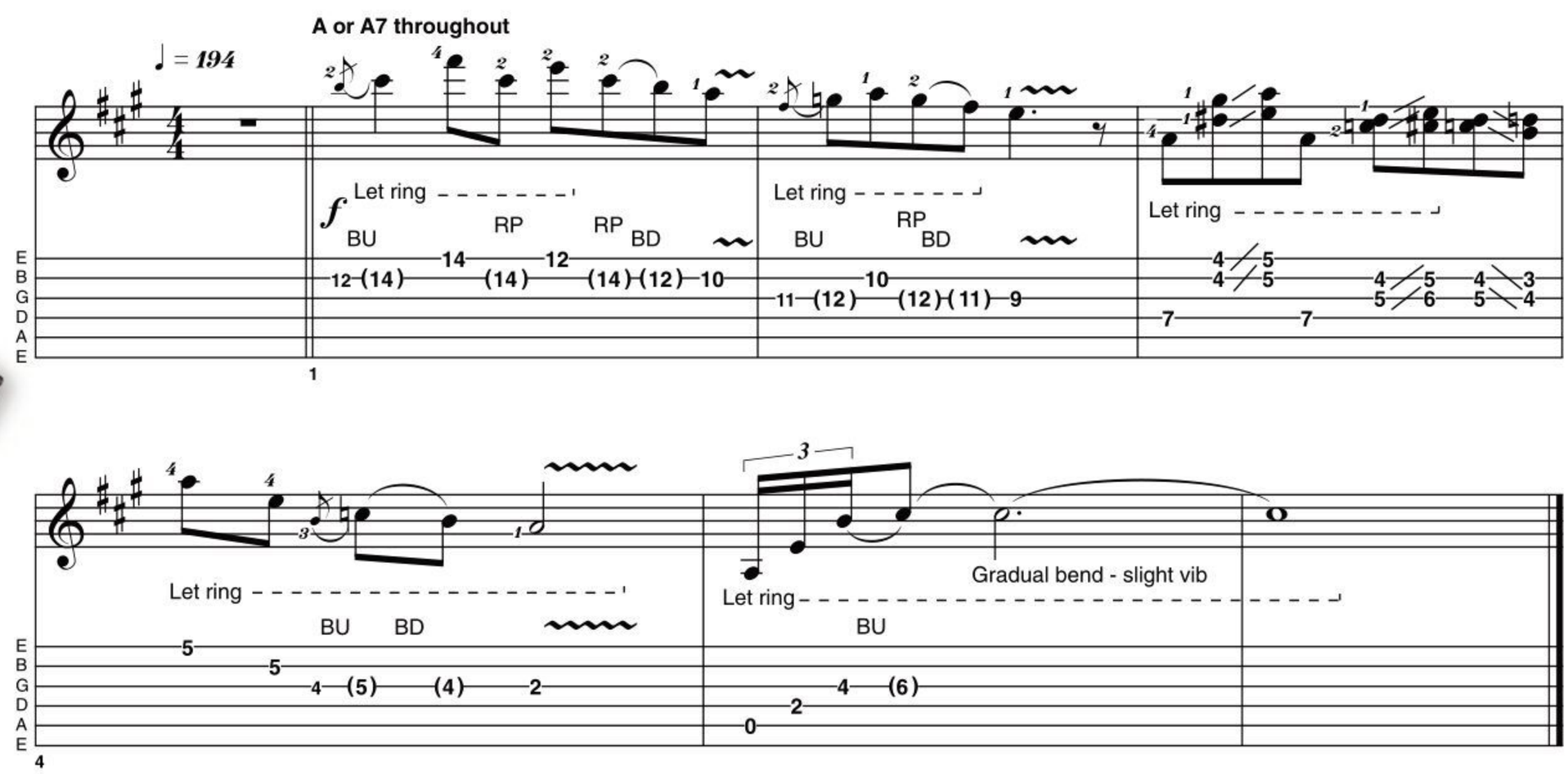
4 Slow A Minor Jam
We finish with a slow jam in A Minor. A Minor Pentatonic scale (A-C-D-E-G) works throughout. A Minor scale (A-B-C-D-E-F-G) and A Harmonic Minor (A-B-C-D-E-F-G#) work great for the first section, while A Dorian mode (A-B-C-D-E-F#-G) works great for the chorus. Happy jamming!

Visit www.Quistorama.com/jamtracks and subscribe to www.youtube.com/QuistTV for more jam tracks, licks and Wednesday Warm-ups. Quist's latest album Loop Improvisations, Vol. 1 is out now and you can also find him on Spotify, Instagram & Patreon.

PAUL NATKIN / GETTY IMAGES

PHIL HILBORNE'S ONE-MINUTE LICK — *Classic Country Lick*

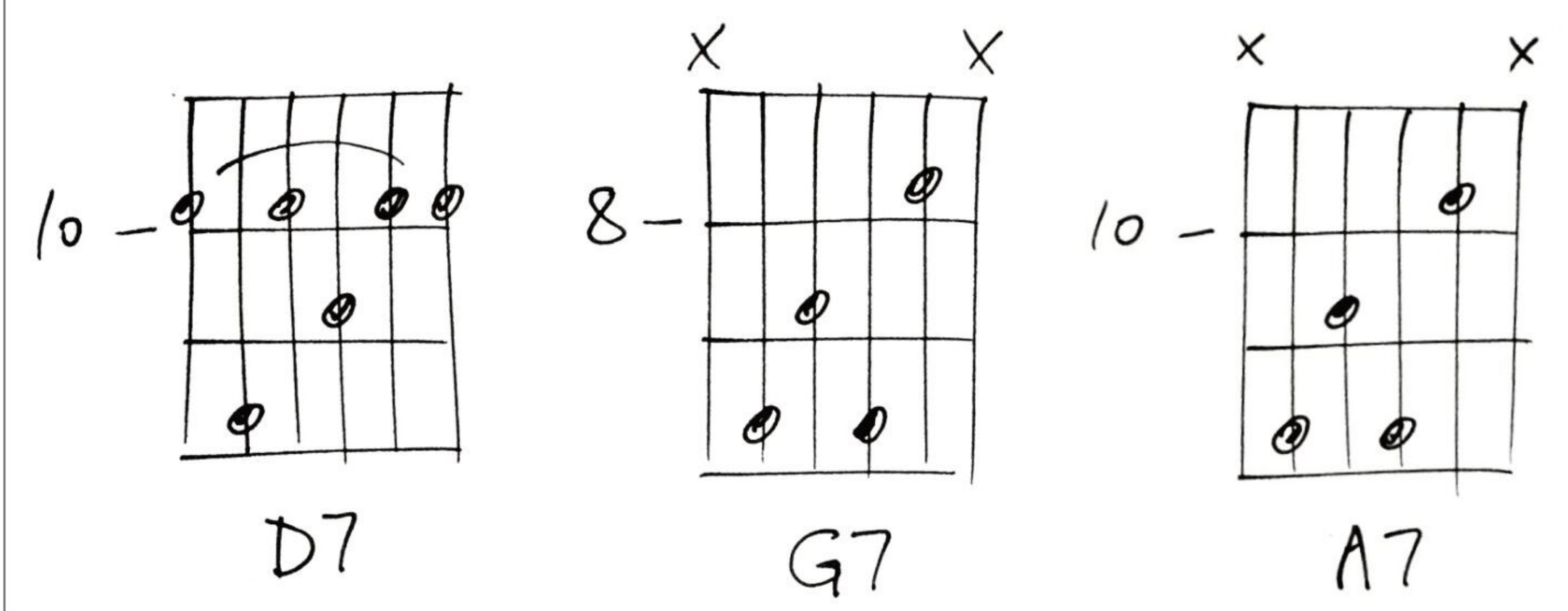
HERE'S A PAIR of 'question and answer' ideas played in succession. Players such as Albert Lee, Danny Gatton and Johnny Hiland use similar phrases and they are well worth having in your lickbag. In bars 1-2 are two bending licks where we hold a bent note while playing a note on another string then re-pick and release the bends. Your pitching needs to be accurate and it's stylistically appropriate not to add vibrato to these held bends. The second phrase in bars 3-4 features sliding double-stops played against an A pedal tone. These descend chromatically and end on a cliché Major Pentatonic bend instead of another possible option, an A and C# double-stop. Also, the bend is a bluesy B-C and doesn't quite get to the C#. That note has been saved for the final bend idea in bar 5. I used stylistically appropriate hybrid picking, the pick playing the lower notes and my second and third fingers for the remainder - there is something inherently pleasing, snappy and tactile about grabbing notes with your picking-hand fingers. Once you have mastered the phrases as written, do aim to come up with other similar ideas of your own – preferably in different keys too.



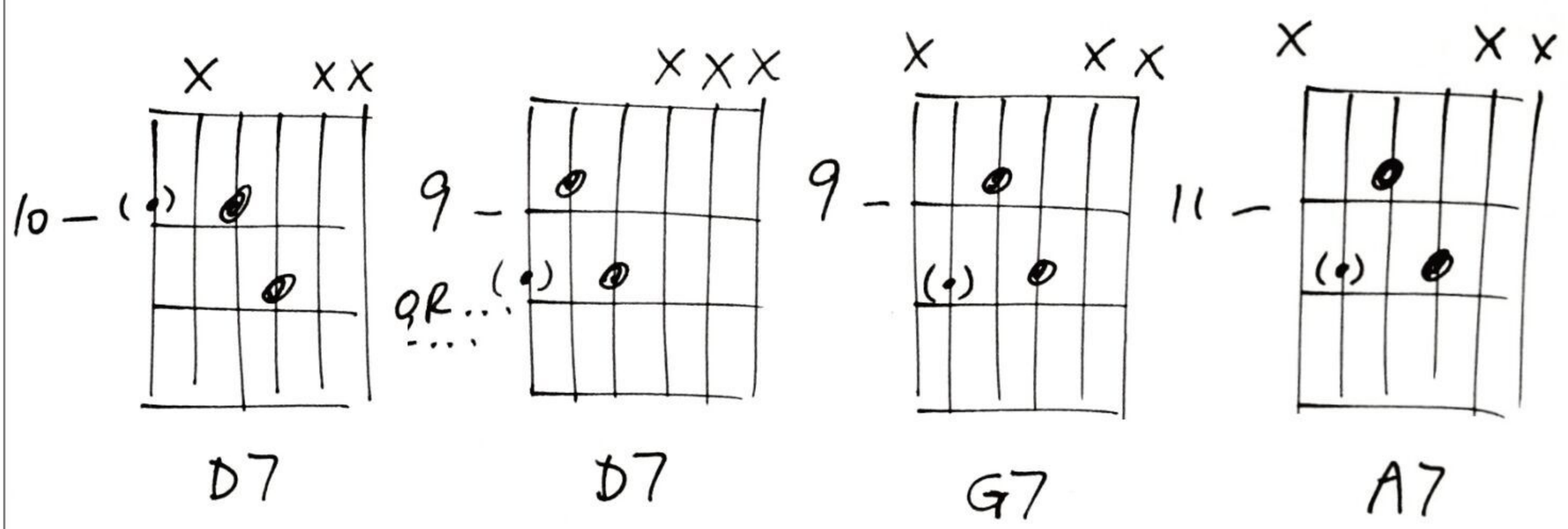
SUBSTITUTE
Blues Minimalism

WITH RICHARD BARRETT

We're always trying to find interesting new chord sounds, but the subtleties of complex chords can be lost in full band arrangements. This is a problem if you're playing with other instruments occupying the same frequency range as the electric guitar: tenor sax, Hammond organ or another guitar. In these situations, subtle chords will get lost, so you have to pare them down to the essential notes.



FOR MOST OF US, the starting point for more complex chords is the jump from basic Major and Minor to 7th chords. This issue's concept applies to Major and Minor 7ths, but we're going to concentrate on Dominant 7ths (D7, G7, etc). They're common in jazz, funk and, of course, the standard 12-bar blues progression. Start off by using the three full-size chord shapes to play the basic blues progression in D. They're fine for a big bold sound, but they're not very funky - there are just too many notes ringing together. So here's what we do…



A DOMINANT 7TH chord has four notes: the root, Major 3rd, 5th, Minor 7th, therefore D7 is D-F#-A-C). The 5th is usually optional and the bass can play the root. That leaves just the 3rd and 7th. Compare with the barre D7 above.

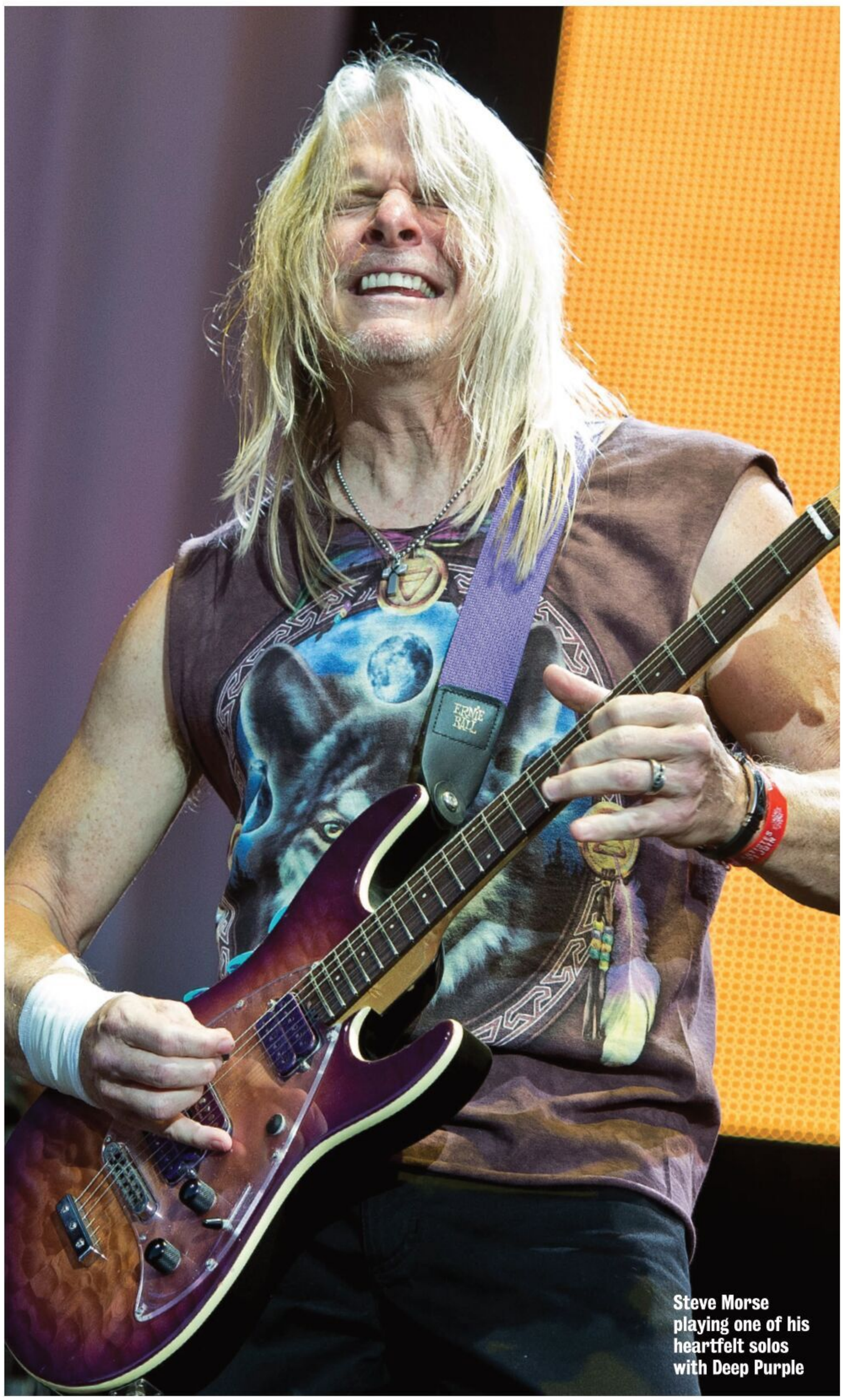
HERE'S ANOTHER great option for D7. In all these shapes, the (unplayed) root is shown in brackets for fretboard navigation reference. Learn the shapes and you can move them to any chord position.

THE G7 AND A7 chords have their two notes on the fourth and third strings, just like the first D7 chord. The two-note shape is the same every time, but it's the position of the (bracketed) root note that makes the difference.

FINALLY, THE A7 completes the picture. As you familiarise yourself with these minimal chord shapes, try navigating by the unplayed root notes on the bottom two strings. If you know your barre chords, you'll know where those notes are.

STEVE MORSE

With a surprise new album of cover songs from Deep Purple out, **Jason Sidwell** caught up with the band's virtuoso guitarist Steve Morse, to talk about gear and his approach to the songs.



Steve Morse playing one of his heartfelt solos with Deep Purple

THE ALBUM

GT: What a surprise! How did this new album of covers, Turning To Crime, come about?
We talked about doing an original album, but it was too uncertain because of COVID restrictions to travel internationally at the time. Bob Ezrin suggested doing this as a fun project that would be totally unexpected.

GT: Did you record all your guitars at your studio, or at home?
Yes, the basis of the record is that we were all sequestered when the idea came about. The legal lockdown didn't last forever, but effective planning for international movement was not reliable, so we all did our parts at home, or nearby. I'm very comfortable working at home, since I keep odd hours and don't have an engineer come in, I can walk in and do something when it seems like a good time. That makes it more fun for me, too.

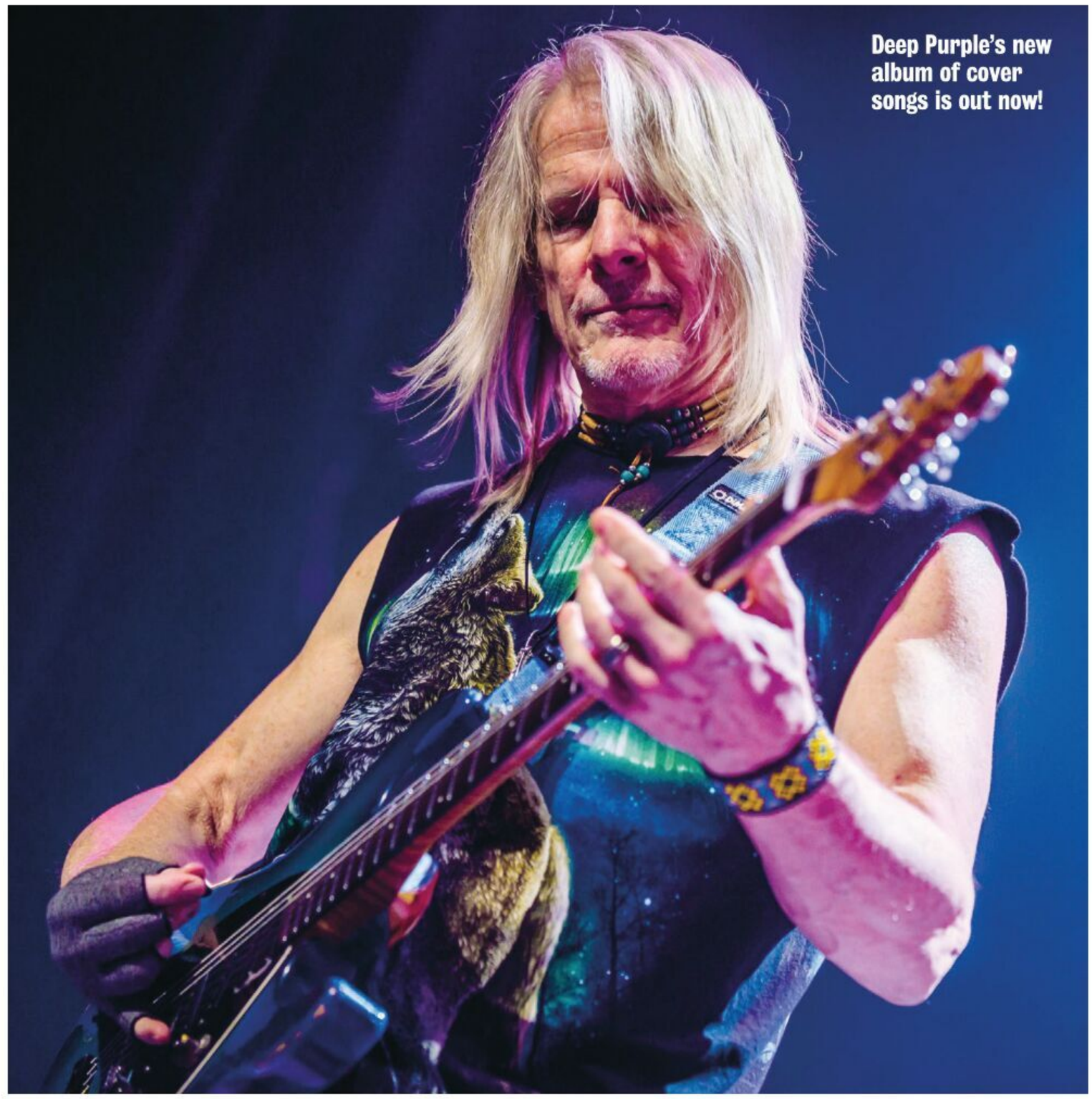
GT: What was your main gear setup?
My usual ENGL signature amps, but with my 'live' pedal board, and running the wet-dry two cabinets for many instances of solos. This introduces delay onto the recorded tracks, which I like, even if it's a subtle amount. It sounds more real and live to me.

GT: Anything unusual used?
I put some baritone guitar (Music Man six-string) on some tracks, and my ancient Steinberger 12-string (composite body and no tuning keys allows it to stay in tune), a Larivée acoustic given as a gift from Sterling Ball (for Oh Well) and some E bow background stuff. Oh yeah, I sang on the comedy tune choruses (Battle Of New Orleans).

THE SONGS

ROCKIN PNEUMONIA AND THE BOOGIE WOOGIE FLU.

GT: You play great country blues styled bends and phrases, a lovely stylistic mirroring of what Don plays. Did you hear his part first or had you recorded your guitars before him?
We each were given some songs to be in charge of making 'demo' roughs of (for the band to play to). This was one of Don's, so I played after hearing the keys. Don always plays something inspiring and energetic. We both share a common exposure to American blues and jazz, so this was an easy fit.


Deep Purple's new album of cover songs is out now!

OH WELL

GT: How did the arrangement come about?
This was mine to demo and arrange, so I ran with it. Bob later cut down the length of the pauses, as I had longer time for a percussion riff before the solo vocals, after the first one.

GT: Your guitar solo is burning! Did you plan that solo beforehand or was it an early take improvisation thing?
I wanted the song to sound like that '60's vibe, so the first solo is obviously not written, as it's kind of crude and repetitive, trying to make it sound like a wild jam.

GT: And the later classical interlude which is exquisite; how did that get created?
That's pretty much something I wrote to keep the high energy level up, and make it different from the original. I started with a variation of the syncopated upwards blues line which ends the heavy sections, and took it into a classical-rock direction. To demo it, I couldn't play the keys that fast, so I quantised the notes after I clumsily played them, in order to get the timing right on the money for the guys to play to.

SHAPE OF THINGS

GT: There are a number of great aspects to your solo; the yearning string bends, the Celtic tinged open-string pull-offs, the use of chromaticism. Considering the breadth of your stylistic vocabulary, how do you shape a solo? In short, do you craft the shape or do you rely mostly on instinctive spontaneity?
I wanted to do the whole song in the Jeff Beck, Rod Stewart, slower, heavier version. Bob and Ian wanted to put some of the straight version in, and luckily, I got to keep my slow, heavy section as an instrumental at least. Bob cut down my demos of a straight version and a heavy version, and combined them, then asked me to make a transition and send it back to him. For the solo, I obviously was channelling Jeff Beck's approach, which, as he always does, is mindful of melody. There should be melody in every solo that you want people to hear later in their mind. Bob gets after me if my solos have too much noodling, so I was extra mindful to not have too many swinging eighth notes like I constantly do. The phrases (in my mind) were me trying to deliver like a vocalist, but with some embellishment. I just try takes for about five tries and then analyse, going through them and keeping much of what I've got, and either comping a couple into one, or punching in on the notes that seemed awkward. Reason being, is that 'written' solos sound and feel too stiff, at least for my style. I prefer to get a good take and fix a few spots, or find phrases that I really like and combine them (which sometimes works, and sometimes doesn't).

VICTOR PETERS

"For the solo in Shapes Of Things, I obviously was channelling Jeff Beck's approach, which, as he always does, is mindful of melody"

WHITE ROOM

GT: Your wah-wah licks sound great on this.
That's an Ernie Ball wah! They sent it to me years ago to try some different resistors to change the centre of the 'wah' sound on the pedal. I thought it worked well with the 'answering' licks. Nobody can match Clapton's original, of course, I was just trying to recall some of the mood of that tune. Clapton's version is so good, that it's really influenced what I play on that track!

GT: There are elements in your outro solo that nod towards Eric. How do you typically balance an original solo with your own style?
I sort of got into that in the previous answer, but I think of it in the same way that I might do a solo in a classic Deep Purple tune: I play in the style of Ritchie first, then get into my own thing, and hope to bring it back in bounds a little bit to finish! In my mind, it's to show respect for the original creators, but have some fun with it, too, which hopefully rubs off on the audience.

CAUGHT IN THE ACT

GT: It's quite a whirlwind of songs in this medley. What were the easiest and most difficult aspects of this, be it from choosing the songs through to how to connect them?
This was Don's demo. He sometimes asks me what we should play just before we start the encore as Purple is returning to the stage. These are some of our favourites for playing in the encore. For example, when Don and I played our gigs in Living Loud (the band's only live shows), we did Spencer Davis Group's Gimme Some Lovin' as an encore then, too. If they had given the medley to me to make, I might have gotten a little further in the weeds with some new parts to connect the songs, but Don never plays anything bad, and he can improvise connecting parts in his sleep. I did change one of the transitions at Bob's request, going into the Allman Brothers tune.

Deep Purple's new album Turning To Crime is out now on Ear-Music.

GO GLOBAL!

Scales from around the world

For this exclusive feature, **John Wheatcroft** shows how to expand your harmonic and melodic potential by exploring some of the exciting and unusual sounding scales that the world can show us.

ABILITY RATING Moderate/Advanced

Info https://bit.ly/GTMAG332
Key C Major/C Minor **Tempo** 100bpm

Will improve your… ✔ Aapplication of different sounding scales ✔ Melodic and harmonic connections ✔ Phrasing and punctuation

As creative musicians, we're always on the hunt for fresh and unique sounds. One way to introduce new musical ideas and reinvigorate our playing is to look at incorporating less familiar sounds. As most pop, rock, blues and even jazz utilises a well-worn set of scales and chords, a great way to do this is by studying scales that popular western music rarely employs. We can cover new ground either by exploring a completely new concept, revisiting an old musical friend to search for new ideas, or by slightly modifying something we already know well. Our brief today is to help us expand our playing by focusing in on 10 different scale sounds, with a range of five, seven and eight-note options coming from all over the world. These will allow you to add sophistication, edge and beauty to your playing. You'll expand your knowledge of harmony along with your melodic phrasing, fluency and compositional options along the way.

There are 10 musical examples for your perusal. Each consists of a new scale definition, an intervallic or triadic exercise to establish some of the harmonic possibilities using this sound exclusively, a harmonised chord scale with a suitable chord from each available note, and a full solo consisting of licks, melodies and appropriate musical phrases derived from each scale entirely and exclusively.

> *"I went through five, six, seven, eight and nine note scales. I catalogued them and filed them away and threw away all the ones that had more than four semitones in a row'*
>
> ALLAN HOLDSWORTH

To really assimilate each sound I'd suggest you spend some time with each in isolation and become as familiar as you can with the intervallic content. Begin with the fingerings as listed but it's also a good idea to find these notes in as many positions as you can, including mapping the scale out along the length of a single string. This will give you the best physical distance-to-interval relationship and will really assist you in internalising the sound. With this in mind, I'd also suggest singing what you play. Start with just the ascending and descending scale patterns and work up to the arpeggio and interval exercises outlined in the musical examples. It's also a great idea to try to sing each line and lick, either out loud or just to yourself in your head. Even if you get things slightly wrong, it may still help your phrasing to sound more like the music you imagine, rather than what you fingers are capable of reaching without necessarily being in control internally.

Working on scales in this focused way, by establishing the fingerings and sound, defining the harmonic options within each sound and then by creating a vocabulary of useable melodic options from each, is an immensely useful strategy. It's also a whole world away, in terms of application and motivation, from just passively ascending and descending each scale from top to bottom to a metronome click, with little attention or comprehension to when and where this sound might be applied in an actual musical context. You could give yourself the goal of creating a short number of original musical phrases or composed licks; say three to begin with, for each scale. Create a chord progression for each scale using the chords listed and try these ideas out in a contextualised way and you'll be using these ideas in your playing in no time. As always, enjoy. GT

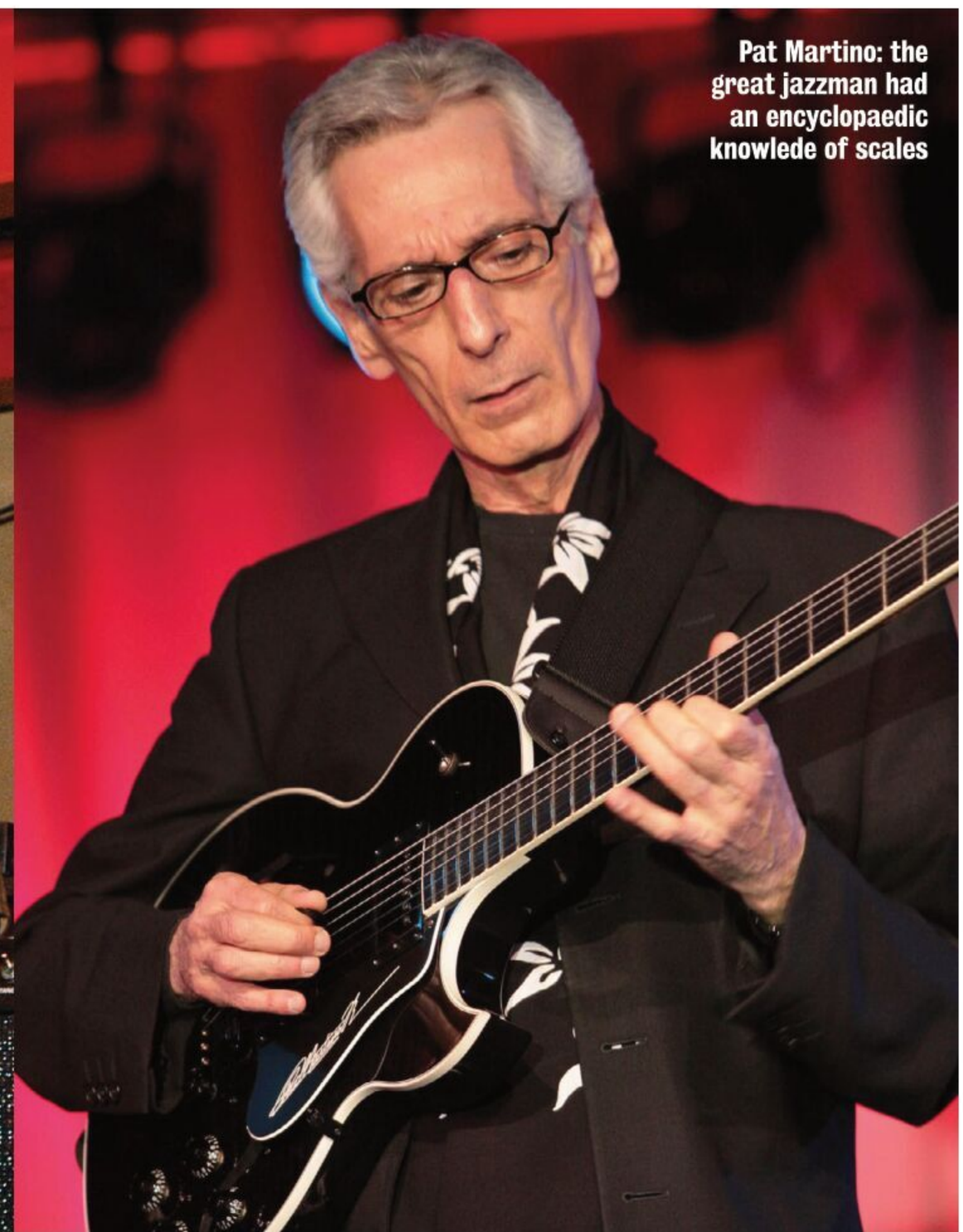
TECHNIQUE FOCUS
Shaping your scale melodies

While it's valuable and immensely helpful to run through scale exercises, both sequentially and in intervals leaps, the real secret to bringing these to life and out of the world of dry academia is to shape your melodic choices into cohesive musical phrases. Consider the rhythmic shape of each idea, where and when the pauses occur and the balance between long and short notes. How about the melodic contour of each melodic fragment? Also, how does what you have just played influence what you are about to play in the next moment? It's importantly that you 'play' the scales, rather than let the scale play you. We should still be able to hear your musical personality shine through, with the rhythmic vocabulary, dynamic preferences and other aspects that make up your personal style in tact, irrespective of which scale you have chosen.

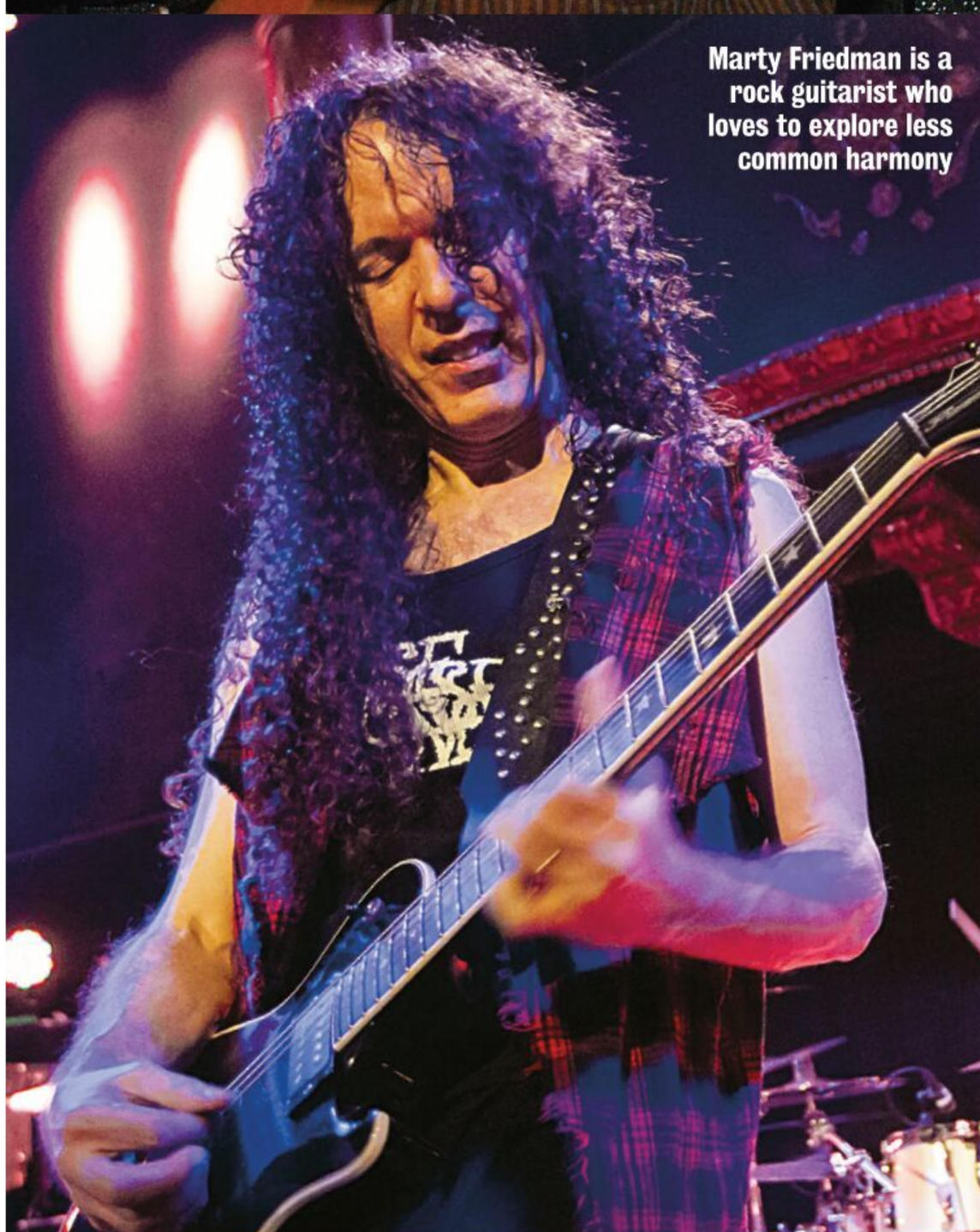
Get the Tone

For the scale, triad arpeggio and chord sections go for a full sounding clean tone using the neck pickup. For the single-note line solo based ideas add a light crunchy overdrive with the bridge pickup to achieve a tone that sings but is still dynamically expressive. Go easy on the gain and deliver the notes with commitment and conviction. Ensure all notes ring true and that you keep all idle open strings at bay with muting.

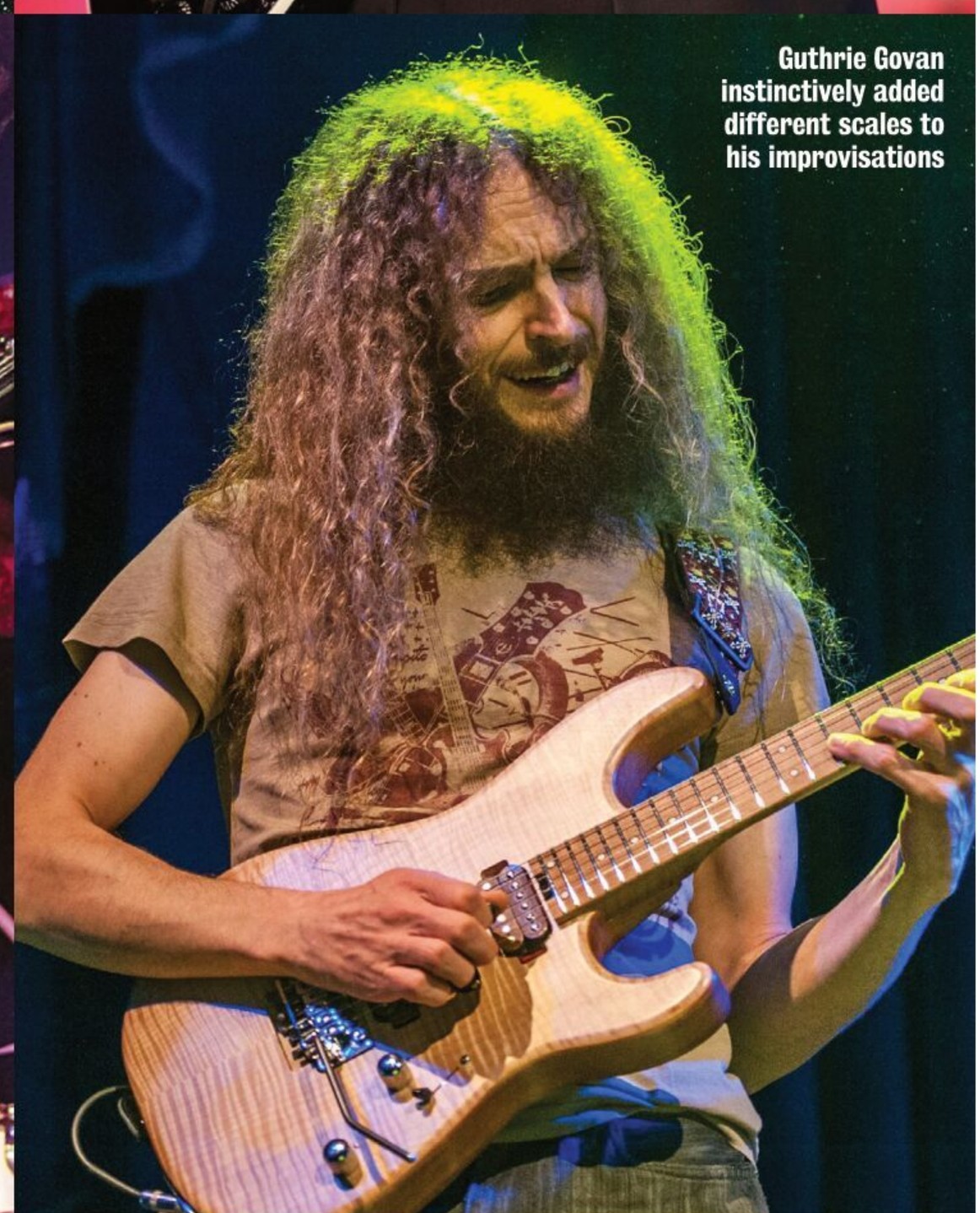
Allan Holdsworth: a master musician with a vast repertoire of unusual scales



Pat Martino: the great jazzman had an encyclopaedic knowlede of scales



Marty Friedman is a rock guitarist who loves to explore less common harmony



Guthrie Govan instinctively added different scales to his improvisations

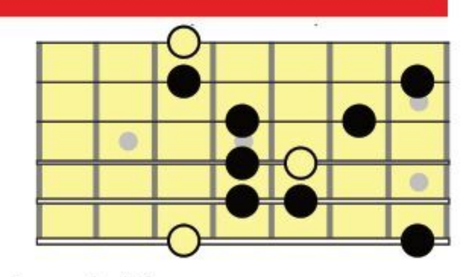
MIKKA SKAFFARI / ANDREW LEPLEY / MARK WESTWOOD / MICHAEL OCHS ARCHIVE / GETTY IMAGES

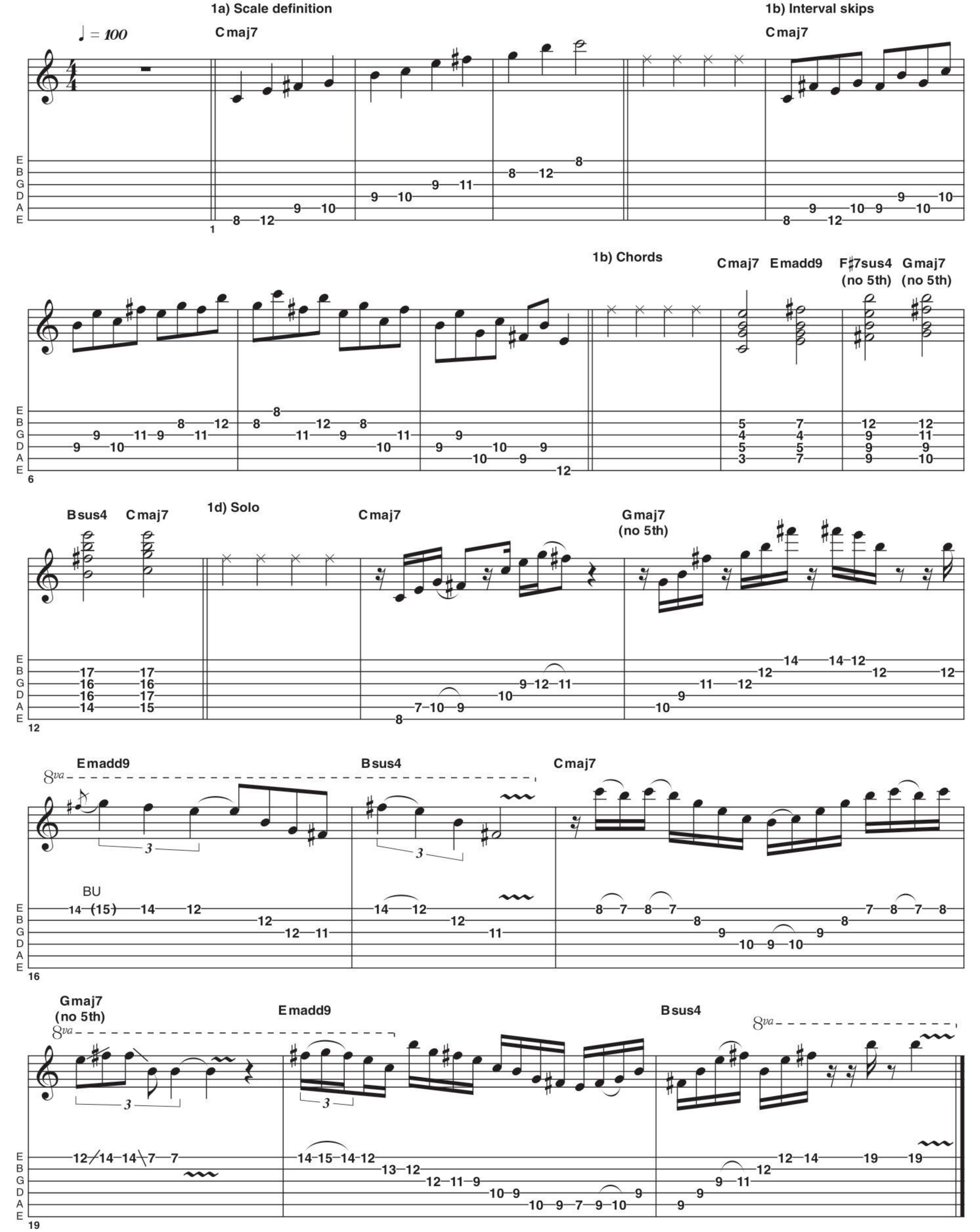
TRACK RECORD Marty Friedman loves unusual scales, so try Tokyo Jukebox 3 (Mascot 2021). Allan Holdsworth's knowledge of harmony and melodic connections was as legendary as his technique. Check out IOU (Enigma 1985) for its breathtaking playing and beautiful compositions. Berklee professor David Fiuczynski incorporates many of the sounds we're exploring. Try Planet Microjam (Rare Noise 2012).

»

EXAMPLE 1 CHINESE SCALE (R-3-#4-5-7)

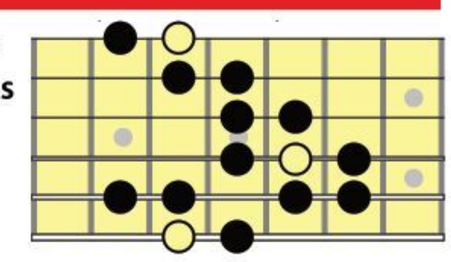
Our first collection of notes is the Chinese scale, essentially a Major Pentatonic scale, although the raised 4th (F#) and Major 7 (B) allude to connections to the Lydian mode. You could see this as Lydian Pentatonic, as the intervallic numbers are exactly the same as the more common Minor Pentatonic (Root-3rd-4th-5th-7th), although the intervals are shaped to fit into a Major tonality (R-maj3-#4-5-maj7, rather than the more familiar Root-♭3-4-5-♭7).



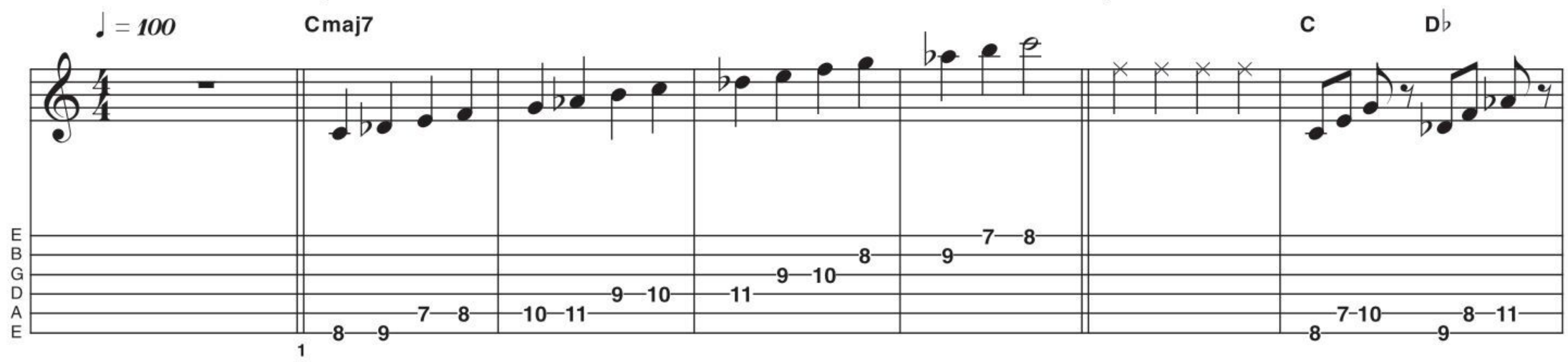


EXAMPLE 2 BYZANTINE SCALE/DOUBLE HARMONIC MINOR SCALE (R-♭2-3-4-5-♭6-7)

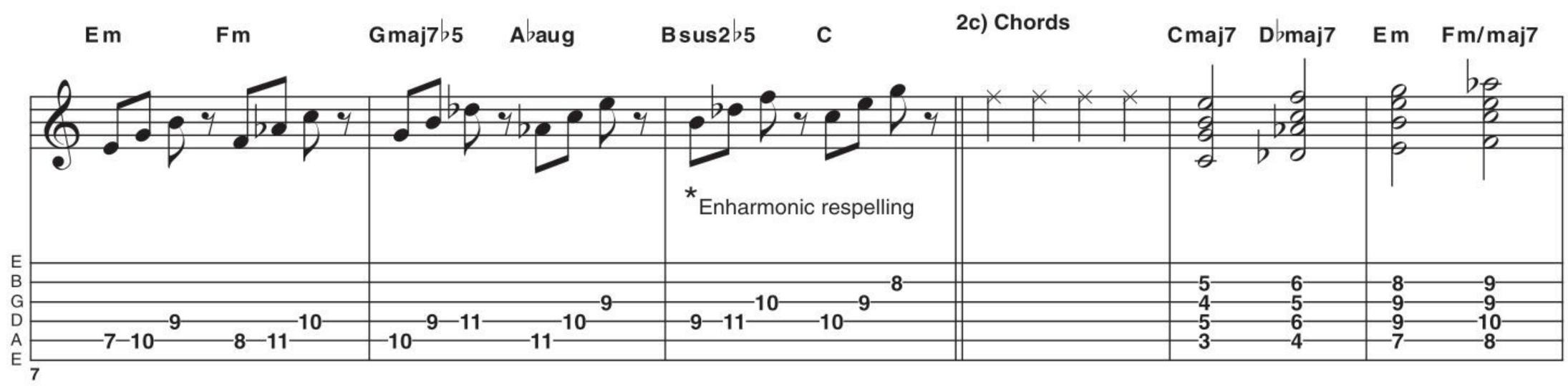
You might recognise the sound of our second (Major) scale from the theme tune to one of Quentin Tarantino's legendary blockbusters. There's a dark sophistication to this sound, due to the flattened 2nd (D♭) and flattened 6th degree (A♭), although this is offset a little by the brightness of the Major 7th (B). The Byzantine scale is also palindromic, so the intervals are the same distance from the root upwards (semitone-♭3rd-semitone, etc.) as they are from the octave downwards. This has certain implications for contrary motion and any melodic idea can be echoed with a reflected phrase in the opposite direction. A key harmonic point here is the parallel chords available, with C Major and D♭ Major, along with both E Minor and F Minor all being present.



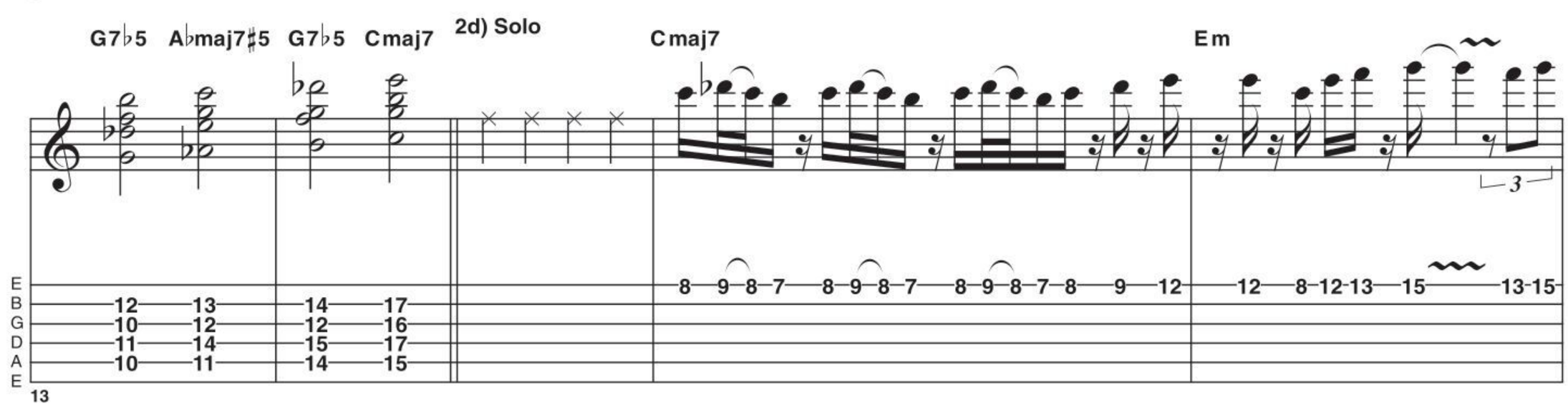
2a) Scale definition



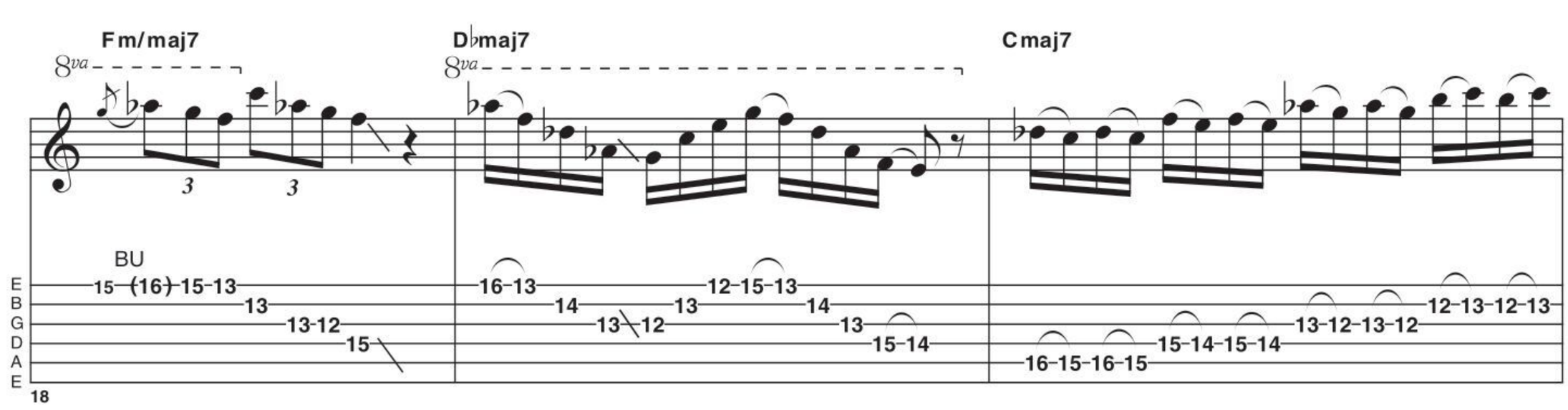
2b) Triads

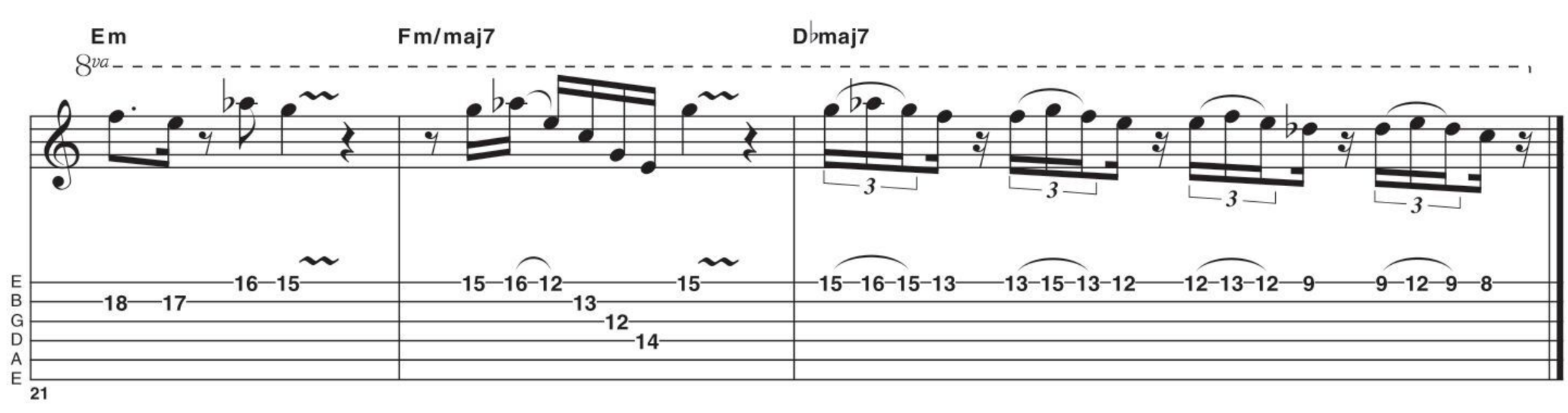


2c) Chords



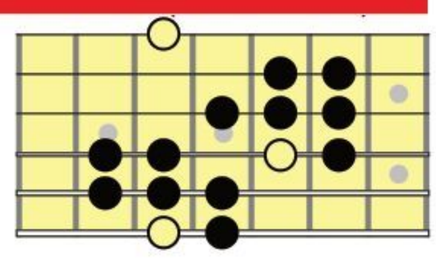
2d) Solo

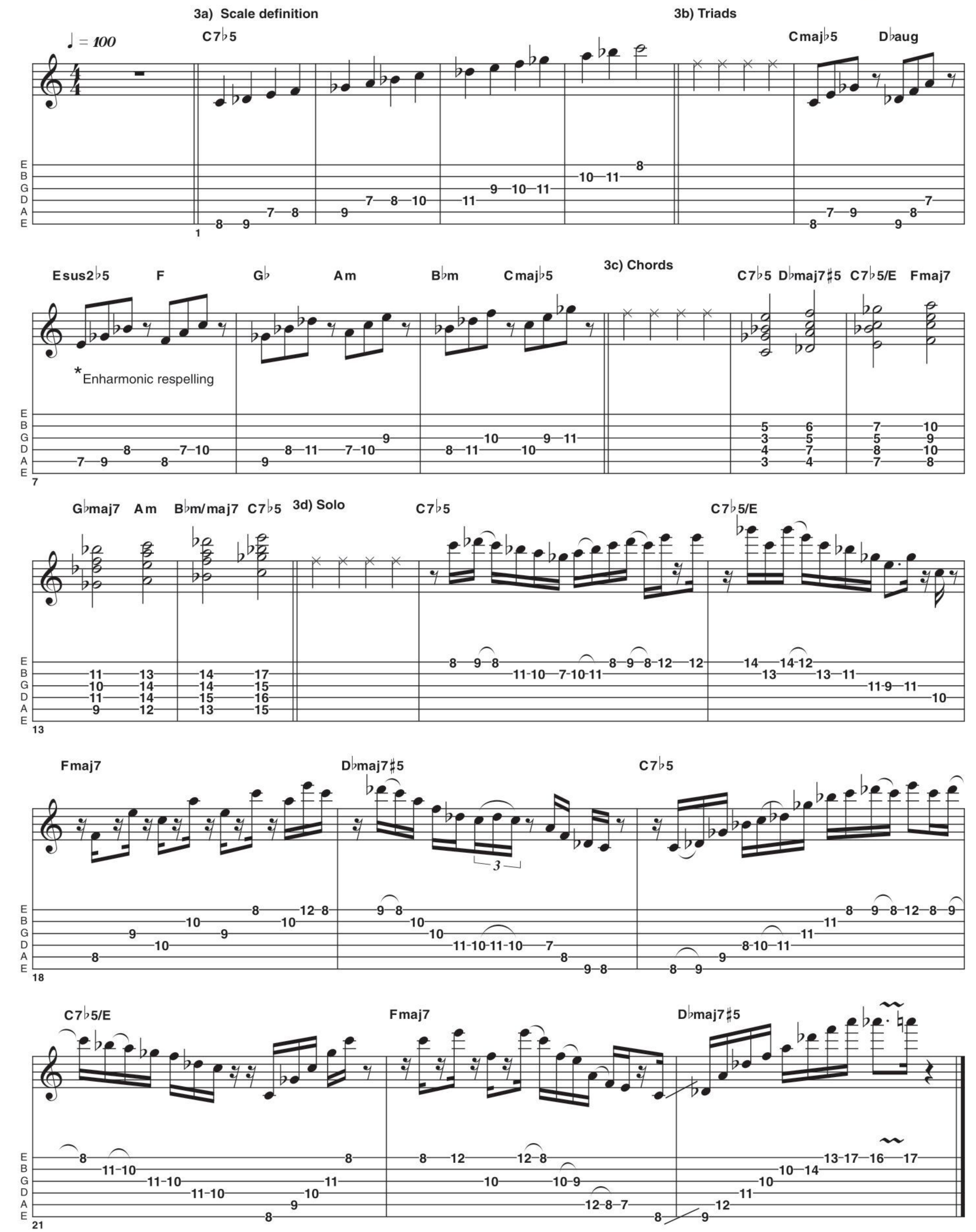




EXAMPLE 3 **ORIENTAL SCALE (1-♭2-3-4-♭5-6-♭7)**

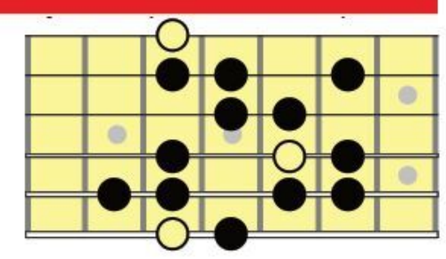
This interesting collection of notes outlines the sound of Major, albeit with a flattened 7th (B♭), implying a Dominant 7th tonality, along with the lowered 5th (G♭). Once again we see some parallel triads, here in the form of A Minor and B♭ Minor, although these separate to Am7 (A-C-E-G) and B♭m/maj7 (B♭-D♭-F-A) when considered into their four-note chordal forms. As with many of our scales, only a few notes differentiate it from something much more 'regular' sounding.



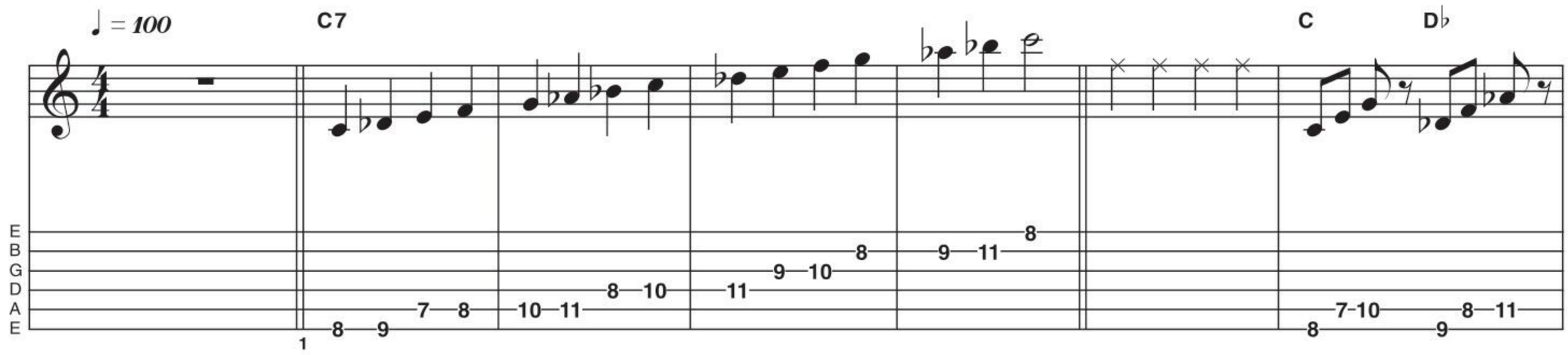


EXAMPLE 4 HIJAZ SCALE (R-♭2-3-4-5-♭6-♭7)

You may already be familiar with this Major based scale (C-D♭-E-F-G-A♭-B♭), as it has a number of aliases, such as the Phrygian Dominant or Spanish Phrygian. You may also recognise this familiar but sophisticated sound as the fifth mode of F Harmonic Minor (F-G-A♭-B♭-C-D♭-E). Whichever title you so choose, it's a sound that is associated with Dominant 7th chords with the dark sound of the flattened 9th (D9), such as C7♭9 (C-E-G-B♭-D♭). It's possible to make the connection with Diminished 7th, by considering four components of this five-note chord (E-G-B♭-D♭ = Edim7).

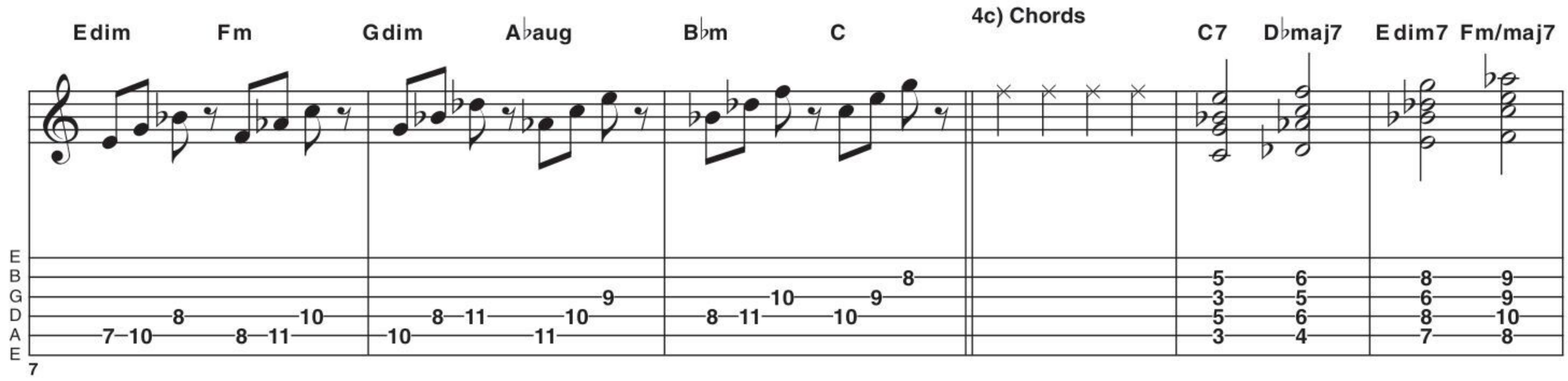


4a) Scale definition

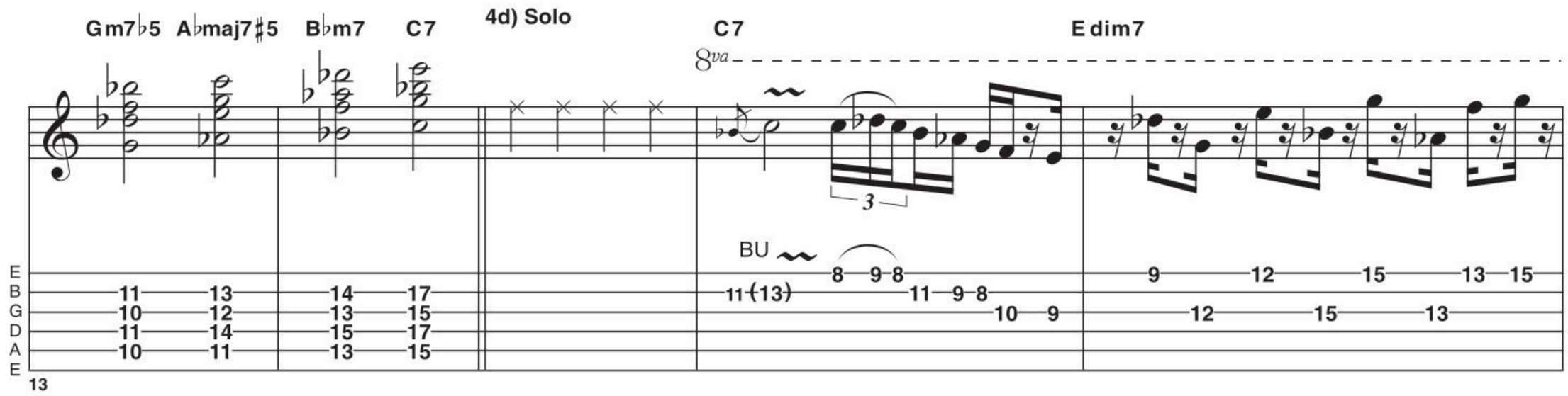


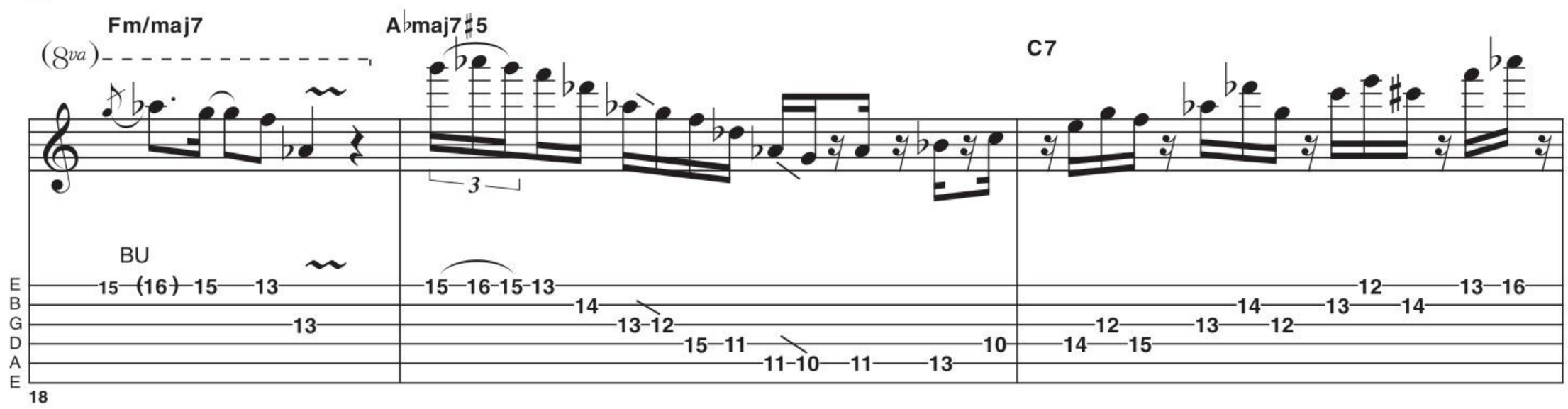
4b) Triads

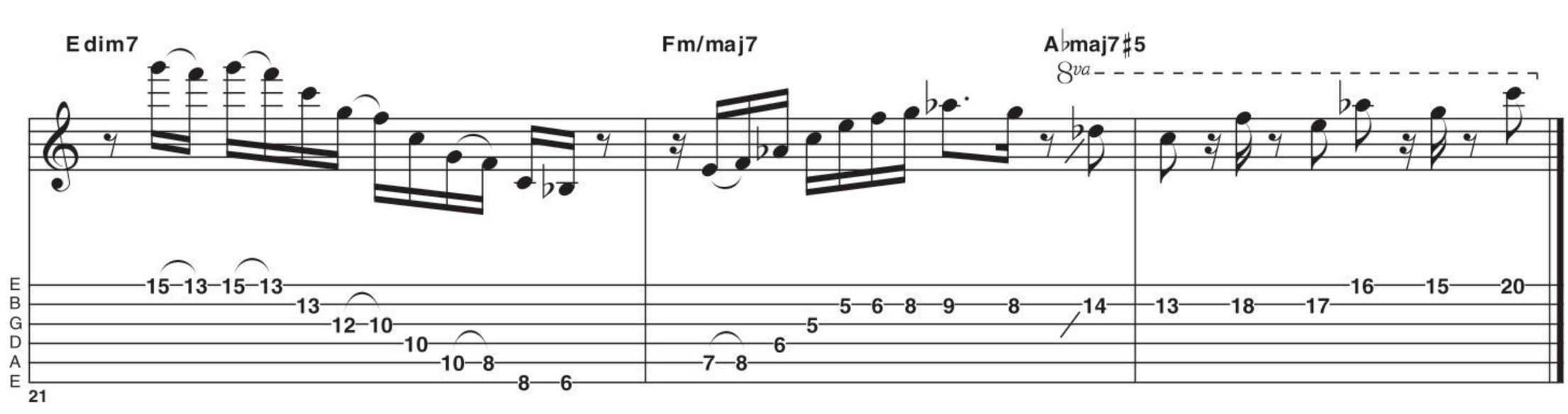
4c) Chords



4d) Solo

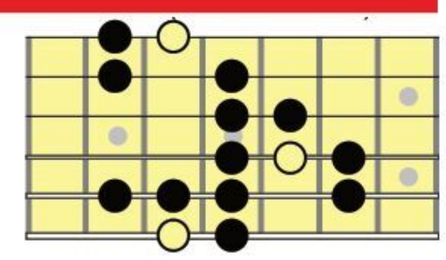






EXAMPLE 5 PERSIAN SCALE (R-♭2-3-4-♭5-♭6-7)

Our final Major scale is the mysterious sounding Persian scale, once again featuring both the flattened 2nd (D♭), flattened 5th (G♭) and flattened 6th degrees (A♭). As this scale features a Major 7th (B), it's possible to repurpose both ♭5 and ♭6 degrees into #4 (F#) and #5 (G#), to allow us to create Imaj7#4(no 5th) (C-E-F#-B), or Cmaj7#5 (C-E-G#-B). It's a good idea when looking at such scales to get into the habit of considering enharmonic alternatives, to see if there are any more familiar harmonic constructs available within any less familiar melodic material. Spend some time familiarising yourself with the sound of every component note here so any work spent on chromatic interval recognition will be duly rewarded.



5a) Scale definition

♩ = 100

C maj7♭5

5b) Triads

C maj7♭5 D♭

Esus2 F m G♭sus4 A♭aug B sus2♭5 C maj♭5

5c) Chords

C maj7♭5 D♭maj7 E 6 Fm/maj7

*Enharmonic respelling

G♭7sus4 A♭7♯5 B dim/e C maj7♭5

5d) Solo

C maj7♭5 D♭maj7

Fm/maj7 A♭7♯5 C maj7♭5

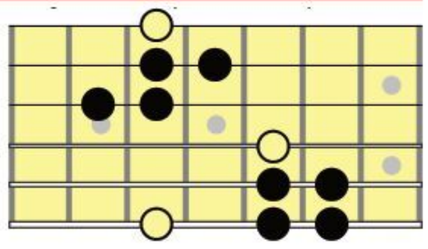
8va

D♭maj7 Fm/maj7 A♭7♯5

BU

EXAMPLE 6 HIRAJOSHI SCALE (R-2-♭3-5-♭6)

For our first Minor example we're looking at the Hirajoshi scale, essentially another Pentatonic option that alludes to a Natural Minor or Aeolian tonality (R-2-♭3-4-5-♭6-♭7: C-D-E♭-F-G-A♭-B♭), albeit with no perfect 4th (F) or flattened 7th (B♭). Rather like Example 1, where the Chinese scale can be seen as a similar template to Minor Pentatonic with modified intervals, Hirajoshi can be visualised as the same numeric content as Major Pentatonic (R-2-3-5-6), but with the intervals changed to reflect this Minor tonality - so instead we find the Minor 3rd (E♭) and flattened 6th (A♭).



6a) Scale definition

♩ = 100

Cm

6b) Interval skips

Cm

6c) Chords

Cm | D7sus4 (no 5th) | Cm/E♭ | Gsus4 | A♭maj7 | Cm

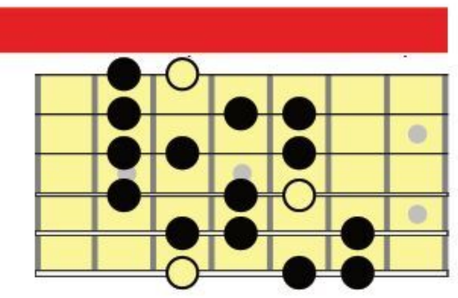
6d) Solo

Cm | Cm/E♭

A♭maj7 | Gsus4

EXAMPLE 7 ARABIAN SCALE (R-2-♭3-4-♭5-#5-6-7)

Our next unusual scale, the Arabian scale, also has a number of other potential titles, such as Whole-Half Diminished, Symmetrical Diminished and even the Octatonic scale, as it's an eight-note scale. Regardless of the name, the construction is always the same, based upon a repeating pattern of whole-tone (two-fret) and half-tone (one fret) leaps. As it's an eight-note scale, there is a large number of potential chords found here. From the root you can find Diminished 7th chords, and these repeat symmetrically in Minor 3rds throughout (Cdim7, E♭dim7, G♭dim7 and Adim7), whereas from the 2nd, 4th, #5 and 7th (D-F-G#-B) you can find Major, Minor or Diminished triads, along with Dominant 7th, Minor 7th and Diminished 7th four-note chords.



7a) Scale definition

♩ = 100 Cdim7

7b) Triads

C dim D dim E♭dim Fdim7 G♭dim G♯dim

Enharmonic respelling throughout

7c) Chords

A dim B dim C dim Cdim7 D7 E♭dim7 F7

Enharmonic respelling throughout

F♯dim7 G♯7 Adim7 B7 Cdim7

7d) Solo

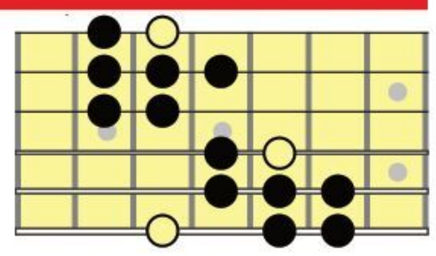
Cdim7

D7 E♭dim7 D7

8va

EXAMPLE 8 HUNGARIAN GYPSY SCALE (R-2-♭3-#4-5-♭6-7)

One way to consider the Hungarian Gypsy scale is like a Harmonic Minor scale (R-2-♭3-4-5-♭6-7: C-D-E♭-F-G-A♭-B), but with a raised 4th (F#). With this in mind, the chords that you find within this scale are the same until we factor this F# into the equation. Again, there are some useful parallel triads here, such as the G and A♭ Major chords, along with B Minor and C Minor triads. It's also a good idea to acknowledge the available semitone connections, such as the 2nd-♭3rd (B-C), #4-5 (F#-G), ♭5-5 (A♭-G) and maj7th-root (B-C). So, when soloing with this scale, you'll notice it provides a lot of chromatic options.



8a) Scale definition

♩ = 100

Cm/maj7

8b) Triads

Cm Dmaj♭5 E♭aug F♯sus2♭5 G A♭

*Enharmonic respelling

8c) Chords

Cm/maj7 D7♭5 E♭maj7♯5 D7♭5/F♯

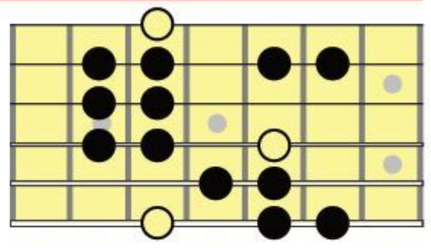
8d) Solo

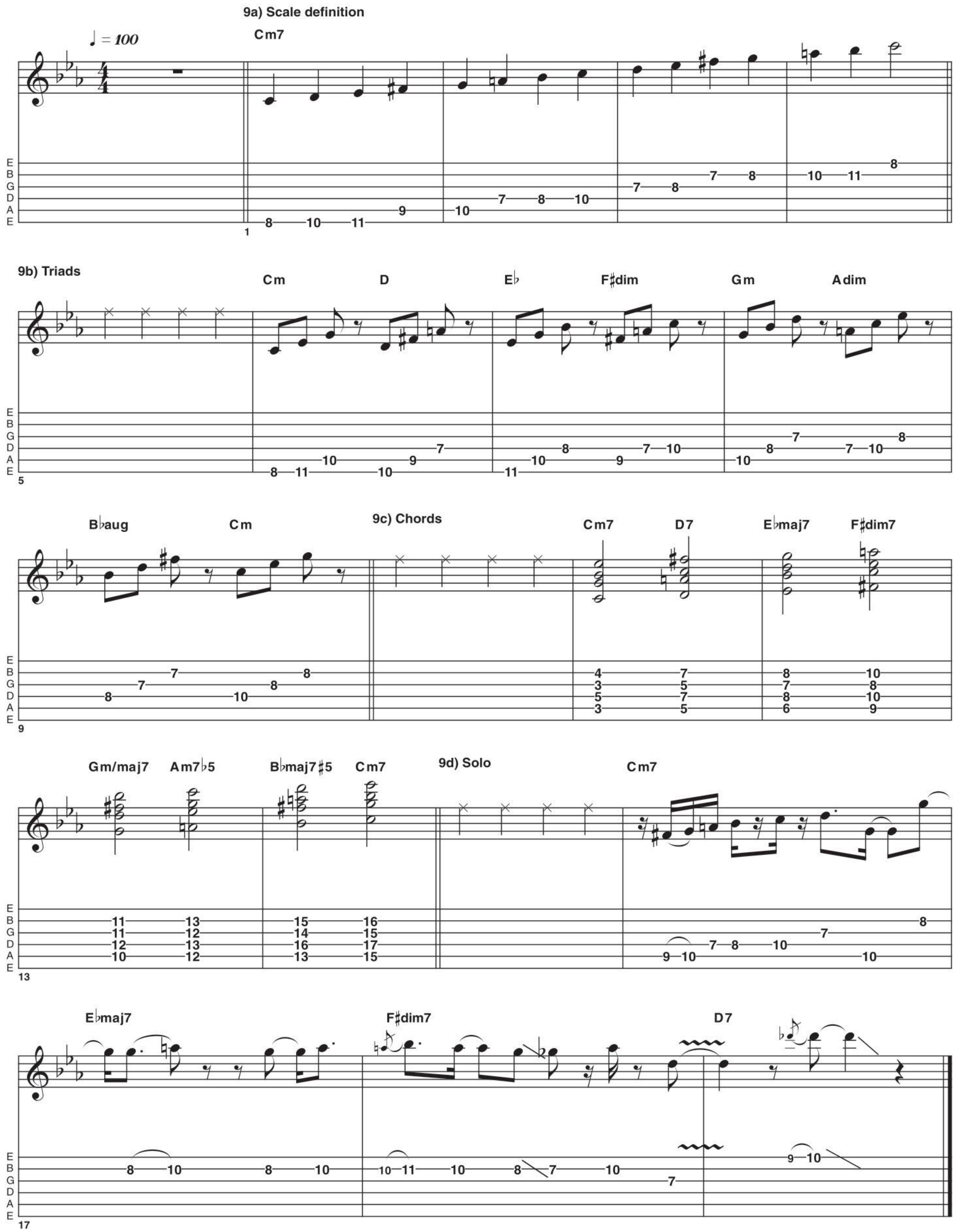
Gmaj7 A♭maj7 Bm Cm/maj7 Cm/maj7

E♭maj7♯5 A♭maj7 Gmaj7

EXAMPLE 9 ROMANIAN SCALE (R-2-♭3-#4-5-6-♭7)

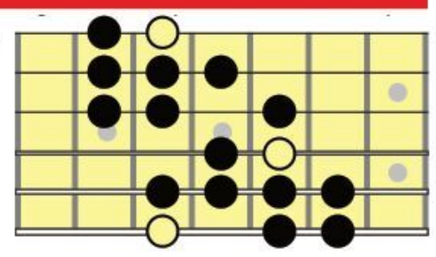
One way to consider the Romanian scale is as a Dorian mode with a raised 4th degree (R-2-♭3-#4-5-6-♭7). You can also perceive this scale, along with all the associated fingerings, as the fourth mode of the Harmonic Minor, so for the C Romanian scale, we can think of this as G Harmonic Minor (G-A-B♭-C-D-E♭-F#), although rearranged; or that the C note and the associated harmonised Cm7 chord become our tonal centre (C-D-E♭-F#-G-A-B♭). Notice the Cm and D arpeggio possibilities.



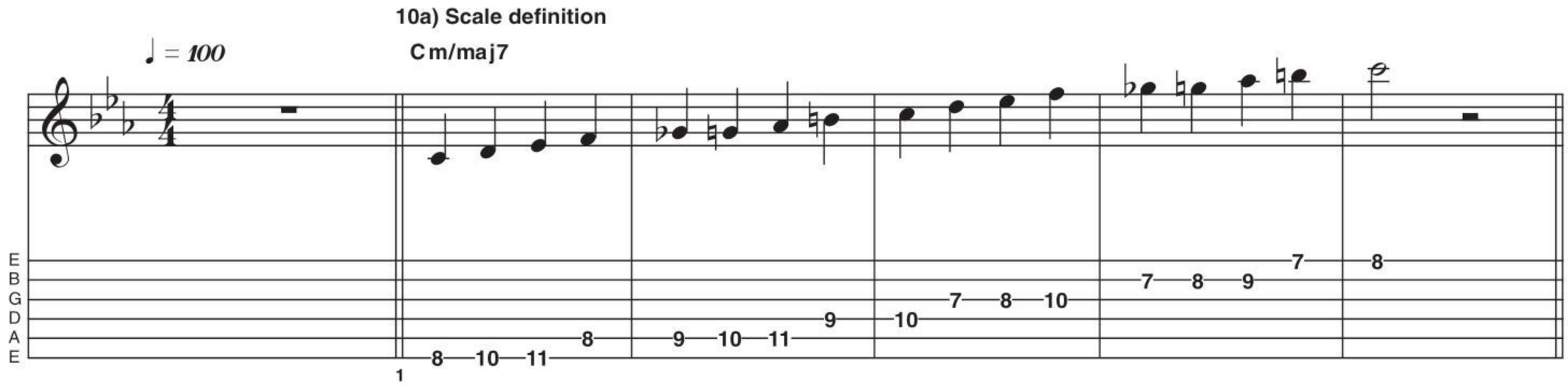


EXAMPLE 10 ALGERIAN SCALE (R-2-♭3-4-♭5-5-♭6-7)

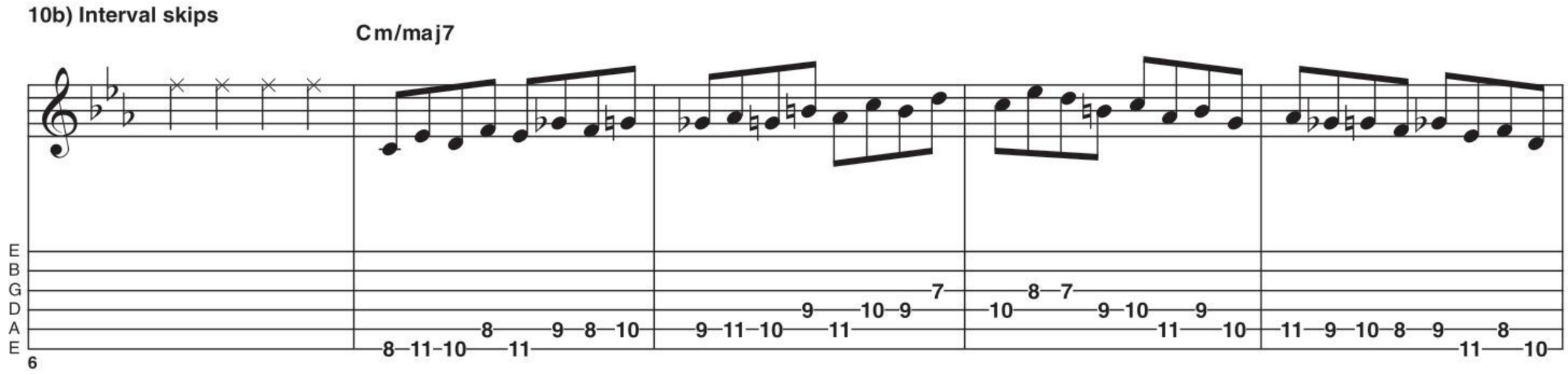
Our final scale, the Algerian scale, is another eight-note structure. One way to perceive this sound is as C Harmonic Minor (C-D-E♭-F-G-A♭-B) with an added ♭5 (G♭). This adds a bluesy feeling to proceedings and from a chordal perspective, you get everything you would expect from Harmonic Minor with further options when you throw this note into the mix. One useful addition is the II7♭5; in this example you can see it expressed as D7♭5/F#, a chord not normally available within the Harmonic Minor sound. Make sure to explore the enhanced semitone motion here (D-E♭, F-G♭, G♭-G, A♭-G, B-C), along with all the associated arpeggios.



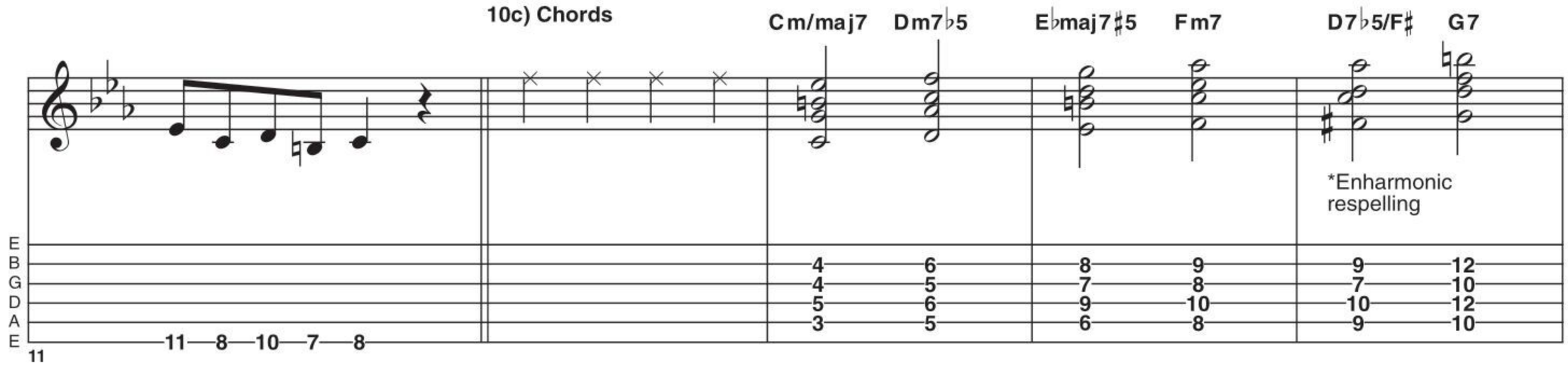
10a) Scale definition



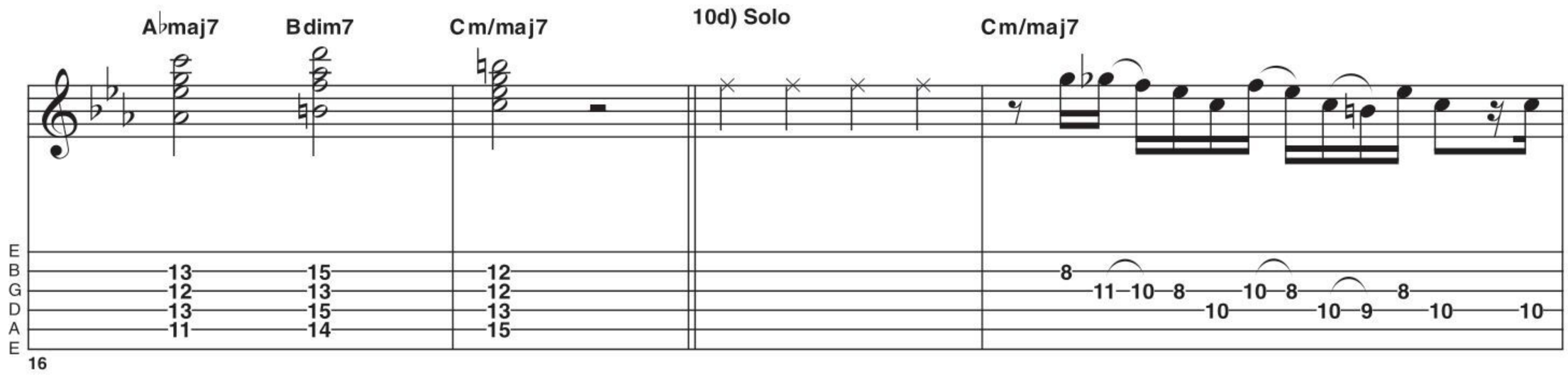
10b) Interval skips

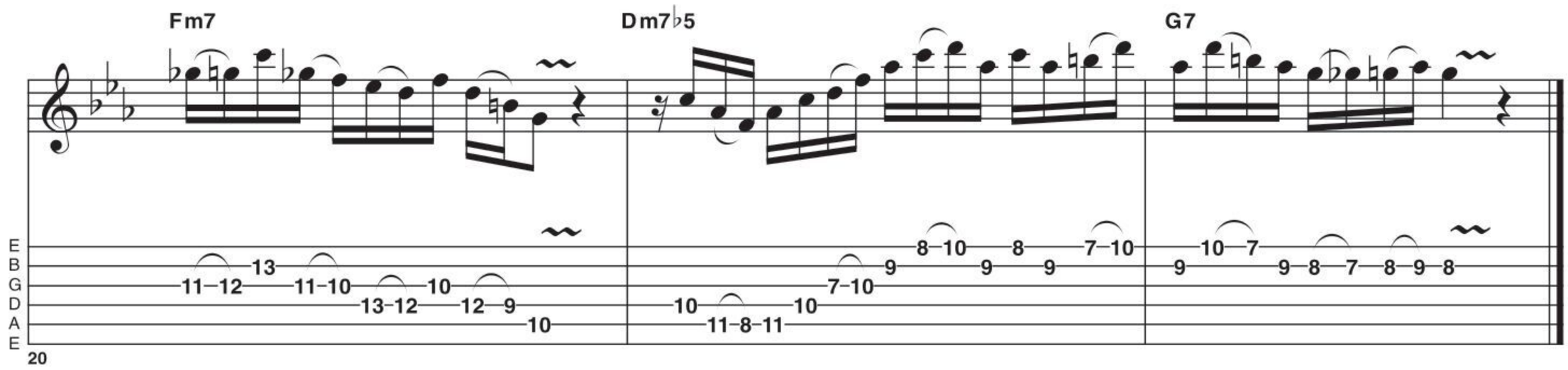


10c) Chords



10d) Solo





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ON VIDEO

DAN PATLANSKY
Video Masterclass

In this exclusive video feature, blues rocker Dan Patlansky demonstrates some of the key ingredients of his lead style by taking a solo over Jason Sidwell's newly crafted track entitled Step Up! **Jon Bishop** is your guide.

ABILITY RATING Moderate

Info https://bit.ly/GTMAG332
Key A, F# & C minor **Tempo** 112bpm

Will improve your… ✔ Enhanced string bending technique ✔ Changing between keys ✔ Scale usage with chord tone targeting

This issue we're proud to feature a South African blues-rock singer and guitarist whose style has won favour with critics and fans alike. He's also opened for Bruce Springsteen in South Africa and has been Joe Satriani's special guest on the legendary guitarist's tours.

To highlight Dan's tasty and dynamic soloing style, Jason Sidwell has written him a Minor blues groove track entitled Step Up! The tempo is 112bpm with a straight eighth-note feel and a 4/4 time signature. The track pivots through several keys and Dan uses the corresponding Minor Pentatonic scales as his soloing foundation.

There are three Pentatonic scales that will prove very useful for this track (A Minor, C Minor, F# Minor) and we have provided 'shape one' diagrams to start you off (see boxout). The two Pentatonic scales used in the choruses are A Minor (A-C-D-E-G) and C Minor (C-E♭-F-G-B♭) which fit with the underlying chords perfectly. Dan navigates the turnaround endings (Fmaj7-F#m7♭5-B7-E7) by tastefully outlining them with chord tones.

The bridge shifts from the A Minor framework to chords that are diatonic to F# Minor, making for a 'surprise' harmonic movement. Dan uses F# Minor Pentatonic here (F#-A-B-C#-E). Again, the turnaround chords (Bm7-Bm7♭5-E7-F6-E7) are treated individually so Dan's soloing sympathises well with the band.

The beauty of the guitar's fretboard means we can recycle licks from the A Minor section by simply moving them up three frets to suit C Minor. To access the F# Minor from the A Minor, simply move down three frets.

To add further blues flavour, Dan also employs the relevant Blues scales - ie, the Minor Pentatonic with added ♭5, placed between the ♭3 and the 5th.

Before learning this solo it'll be well worth playing through the scale shapes shown in our diagrams. These fingering patterns are the foundation of Dan's solo and learning them will help you to unlock the neck and appreciate the nuts and bolts of his phrases. Knowing where all the Blues scale notes are will enhance your appreciation further. In addition, you will find moments where Dan uses extra flavour notes, most obviously the 2nd (B for Am7 chords) and Major 3rd to highlight a Major chord (E for the C9). This idea of 'note pools' where extra notes are added to Pentatonics is a great approach, and Dan is masterful at it. He uses key articulations to help his phrases come to life, too. String bends of various speeds, plus applied vibrato, hammer-ons, pull-offs, finger slides, and hybrid picking for tone or larger string crossing jumps are all in abundance. Dan also varies the types of bends, and the style of vibrato he chooses to use, or not use, so as not to sound predictable.

> *"Dan Patlansky's rich, blues orientated style has won favour with critics and fans alike"*

To create a foundation from which to branch out from he begins with a 'composed' melody that's reprised later on. He creates the melody with the classic Derek Trucks Technique of bending up and then finger sliding quickly to another note for a vocal or slide guitar effect.

One of the key aspects of Dan's solo is the use of space and pacing. He never gets carried away with especially long phrases or lots of notes. Everything is placed in a considered fashion and the emphasis is on melodic statements - just as when a singer takes a breath. The use of repetition and call and response phrasing also provides something for the listener to grab onto.

The notation for the solo contains all articulations and phrasing from the video performance. It'd be well worth taking a close look at the way Dan fingers and picks the phrases. Please don't be intimidated by the look of the notation; while it may look busy in places it shouldn't take many listens or views for it to become memorable and therefore easier for you to duplicate.

Hopefully there will be a new technique, lick or phrase in here for you to perfect. If you find one you like then memorise it and use it in future solos. Or twist it around, changing a note or articulation here and there so as to make it your own.

Once you have got Dan's solo under your fingers, why not try tackling Step Up! with your own solo over the included backing track. See you next time. GT

Dan's latest release is Shelter Of Bones (reviewed on page 81). He also has live dates across the UK in 2022 - visit www.danpatlansky.com.
Next issue: Rock virtuoso Paul Gilbert returns with a brand new track he wrote and recorded especially for GT.

Get the Tone

Dan used his Masterbuilt Jason Smith Fender Strat, loaded with MF-1 Lonestar pickups. This was plugged into a Honeybee 40-watt amp and 2 x 12 cab, and augmented with a Kingtone Dualist drive pedal. Any guitar will work well for this month's performance; dial up a light overdrive and experiment with the guitar's controls to achieve the desired sounds. Add a little reverb or delay to taste

Dan Patlansky with his glorious Jason Smith Master Built Strat

TOBIAS COETZEE

DAN PATLANSKY INTERVIEW

Since we had the ear of this fantastic blues-rock guitarist we thought we'd take the opportunity to throw our standard set of instrumental questions at him. He kindly obliged, so read his fascinating answers below.

GT: What is it about guitar instrumentals that appeal sto you?
The guitar is normally an accompaniment instrument, apart from the solos. But it can fill the role of the singer and rhythm section combined, and it can get incredibly close to the emotions the human voice expresses. Perfect instrument for the job.

GT: What can an instrumental provide a listener that a vocal song can't?
It can provide the listener a far more dynamic experience. The human voice will for the most part have limitations in range and tone. The guitar can cover vocal-like qualities plus a bunch more in the range and tonal department.

Dan with his favourite Fender Stratocaster!

TOBIAS COETZEE

GT: What are the tendencies with instrumentals that you aim to embrace or avoid, such as rhythms, harmony, playing approach or tones?
I try to approach it like it's a song written for a vocalist. I like to have verse, chorus, bridge etc. I like the melody to be as strong as possible, and memorable. The song needs motifs balanced by more random soloing. If you have a strong enough motif there will always be a theme that one can fall back on. It also forgives any bleak playing just by returning to the motif.

GT: Is a typical song structure of intro, verse, chorus, verse, chorus, middle, outro chorus always relevant for an instrumental?
Very relevant in my opinion. Classic verse, chorus, bridge has worked brilliantly well for the last century, so for me just because its instrumental doesn't necessarily mean you need to ignore classic song geography.

GT: How useful is studying a vocalist's approach for guitar melodies?
Incredibly useful. As I said earlier, the human voice has limitations, but often limitations can bring the best out of a song. The guitar player's problem is we are spoiled for choice, and often try to play everything we know in the space of one solo, which is often detrimental. Vocalists often work with the core notes (chord tones) and deliver it in an emotional like way that speaks to the human soul.

GT: How do you start writing one; is there a typical approach or inspiration for you?
Normally it begins with a strong chord progression. If I can listen just to the chords without any added melody or groove then I know it's a worthwhile tune to pursue. Once Ive got a basic chord structure, I'll look at a melody, and finally I'll explore the groove side of things.

GT: What do you aim for when your performance is centre stage for the duration of the instrumental?
I'm always trying to take the listeners on some sort of journey. I like the use of extreme dynamics (light and shade), and I try to play the lines with as much emotion

as the parts call for. Emotion and dynamics are a powerful mix, and if done right can bring an audience to their knees.

GT: Many vocal songs feature a guitar solo that starts low and slow then finishes high and fast. Is this useful for instrumental writing, in developing pace and dynamics over the piece's duration?
I think an upwards slant on the whole song is a very good way to do things. I do however like to build it in waves, each wave getting bigger as the song progresses. The final wave being the largest and ending on a bit of 'zen' after the waves.

GT: What type of guitar tone do you prefer for playing instrumentals?
Because of the dynamic range that instrumentals call for, I like to have a host of tones or textures ready to go. A great clean sound, lighter driven sound, and a more screaming driven sound. Effects like reverb play a massive role too.

GT: Do you have favourite keys or tempos?
I'm drawn towards slower Minor based songs. I feel a connection to Minor tonalities and love the space a slower song can give. Regarding keys, I tune a semitone down so I like E♭ Major, A♭ Minor and B♭ Minor.

GT: Do you prefer Minor or Major keys?
As mentioned before, I'm drawn to the Minor thing in a major way - hahaha. I like the darkness that Minor can bring, and if treated right there can be a lot of power and aggression in Minor keys.

GT: Do you have any favourite modes?
I approach soloing in quite a simple way. I never really think of modes and scales while playing. I see it as 'meat and potatoes' (Major and Minor Pentatonics), and then

"I like the darkness that Minor keys can bring. And if treated right there can be a lot of power and aggression in Minor keys"

the spice (all the other notes in-between and on the outside of the Pentatonics). This has always worked for me. I still look at the triads in a song, and figure out what chord tones I want highlighted, and where I want the spice to be.

GT: What about modulations into new keys?
A powerful way to kick the song into the next gear. My favourite is a semitone up. I love to see the surprise on people's faces.

GT: Do you view the backing band in a different way than you would when performing a vocal song? Is there more or less musical interaction?
I think with instrumentals the band plays a slightly different role. They need to contribute in places a lot more than on a sung song. They need to assist the melody instrument in building the song and telling the story, and because of the lack of lyrics this becomes very important.

GT: What are your views on harmonising melodies? Are you a fan?
Very 70s, but very cool. It certainly expresses a particular vibe and feel.

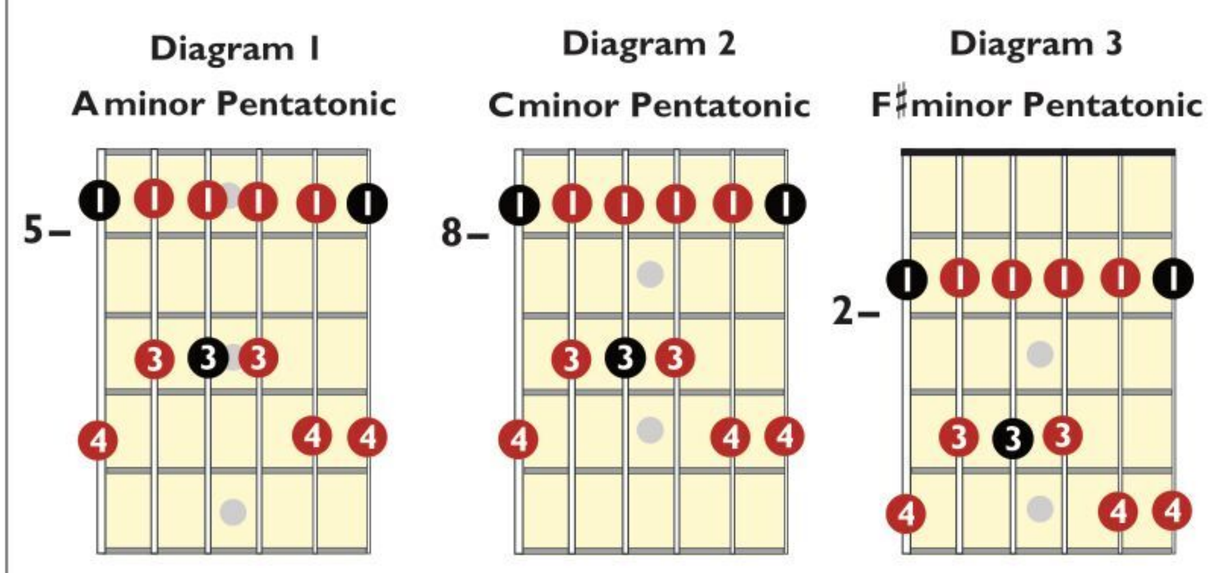
GT: What three guitar instrumental tracks would you consider iconic, or have perhaps inspired you?
Lenny by Stevie Ray Vaughan, Raging Torrent by Project Z (Jimmy Herring) and Shiloh by Chris Duarte.

GT: Why?
They tick all the above mentioned boxes for me. The playing is just insane and they all ooze emotion!

Dan Patlansky's new album, Shelter Of Bones, is released on February 25th. His UK tour with special guest Arielle, runs from March 31st until April 12, 2022.

DIAGRAMS SCALE BOXES

To help you establish a basic fretboard roadmap for your soloing we have included shape 1 diagrams of A Minor, C Minor and F# Minor Pentatonic scales.



TOP 3 LICKS

LICK 1 BARS 1 - 4 OPENING MOTIF
The opening motif features a melodic and memorable way to navigate the Am7 to D7 changes. For the Derek Trucks-esque part the third string is bent up to pitch and then a finger slide is used to go in and out of the ♭5 'blue' note. The D chord is embellished with some hammer-ons.

LICK 2 BAR 10 USING A PEDAL TONE WITH HYBRID PICKING
Here Dan demonstrates a good way to develop string-skipping facility by using hybrid picking. The G pedal notes on the fourth string are down picked and the second finger of the picking hand is used to pluck the notes the second string.

LICK 3 BAR 13 REPEATING PHRASE
Here Dan recycles a three-note pattern adding in a variation to keep things interesting, and provides something for the listener to latch onto.

CHORD CHART

♩ = 112

CHORUS 1& 2

1 — 2 — 18: Am7 | | | D7 | | |

6 — 22: Am7 | | | D7 | | |

10 — 26: Gm7 | C9 | Gm7 | C9

14 — 30: Fmaj7 | F♯m7♭5 | B7 | E7 |

BRIDGE

34: F♯m7 | G♯m7 | Amaj7 | F♯m7 | G♯m7 | Amaj7 | G♯m7 | F♯m7 | G♯m7

39: Amaj7 | F♯m7 | G♯m7 | B♭m7 | Bm7♭5 | E7

OUTRO CHORUS

44 — 46: F6 | E7 | Am7 | D7

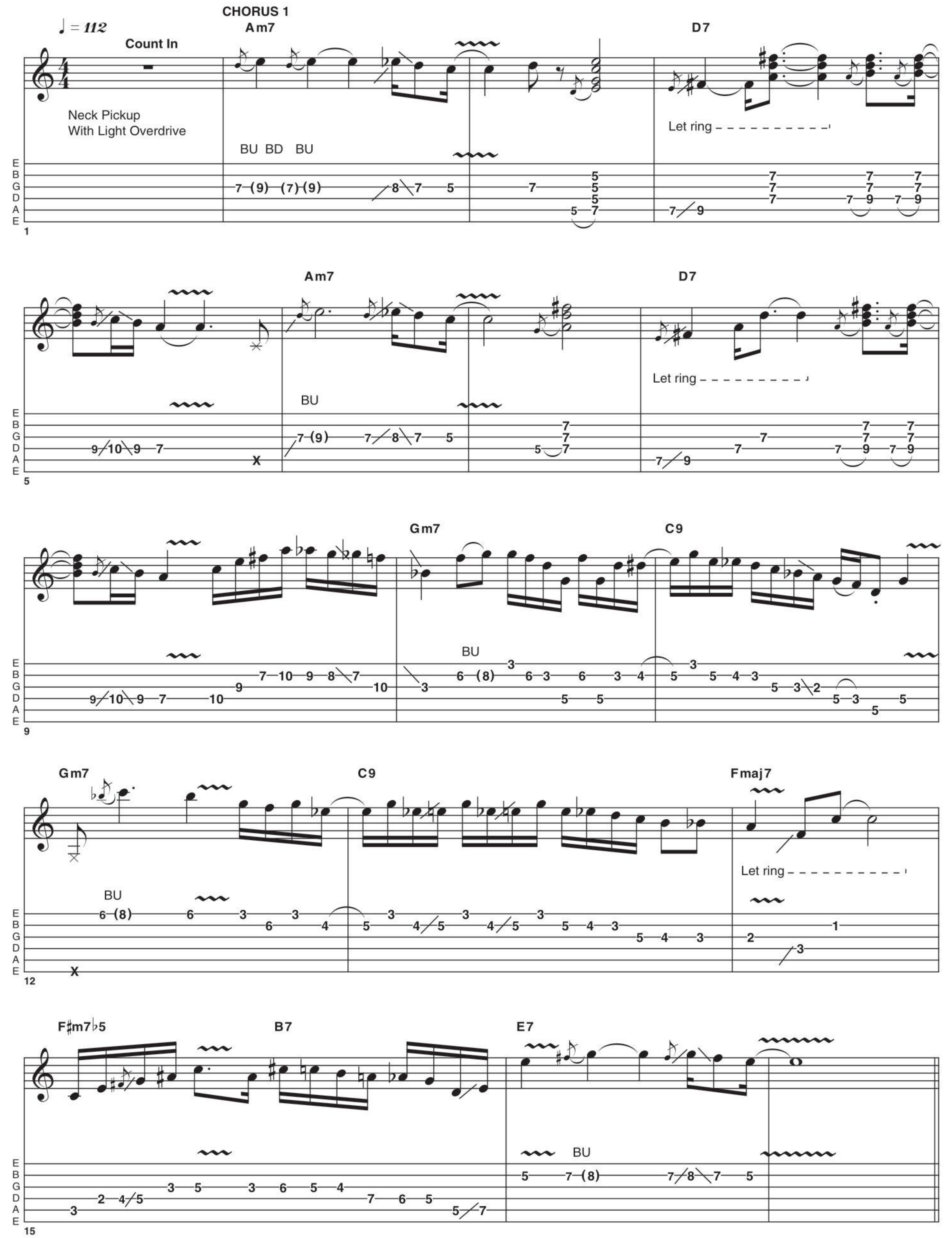
49: Am7 | | | D7 | | |

54: Gm7 | C9 | Gm7 | C9 | Fmaj7

59: F♯m7♭5 | B7 | E7 | | | Am9 | | |

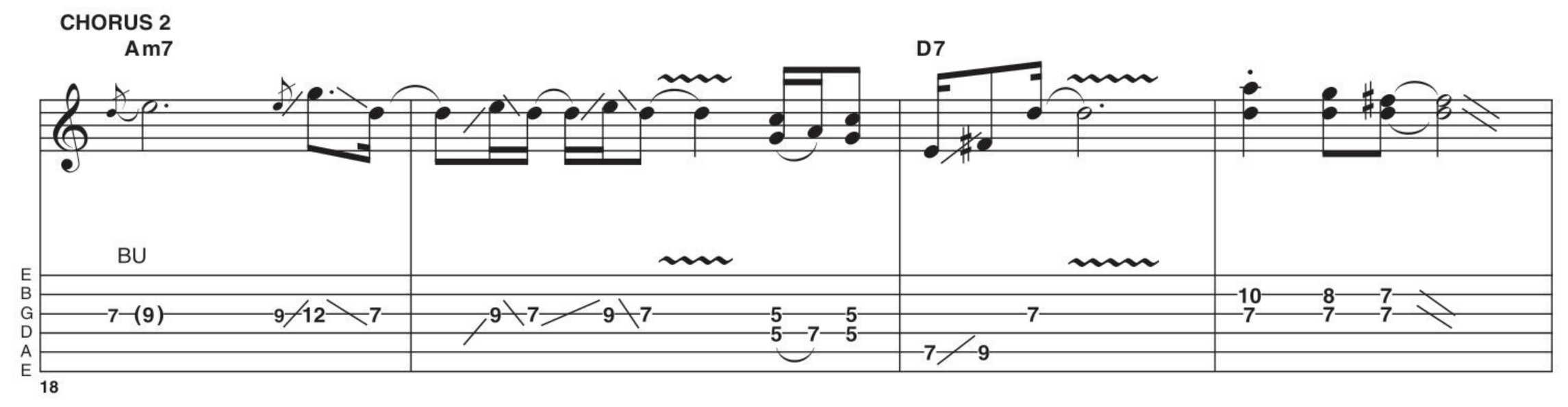
FULL PIECE **STEP UP!**

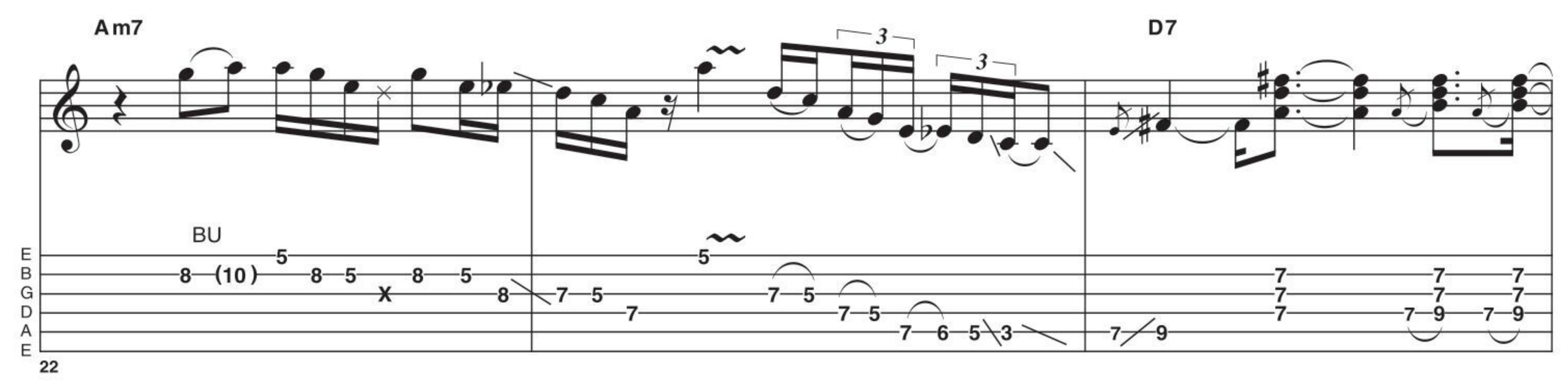
CHORUS 1 [Bars 1-17] Dan's composed melody is constructed from shape 1 of the A Minor Pentatonic scale going to the first inversion of the D chord. As Dan explains this is a Derek Trucks inspired idea and becomes a feature throughout the track. First the third string is bent up to pitch and then a finger slide is used to go in and out of the ♭5 'blue' note. The turnaround chords are adhered to and it's worth learning the roadmap here so you stay in key when improvising.

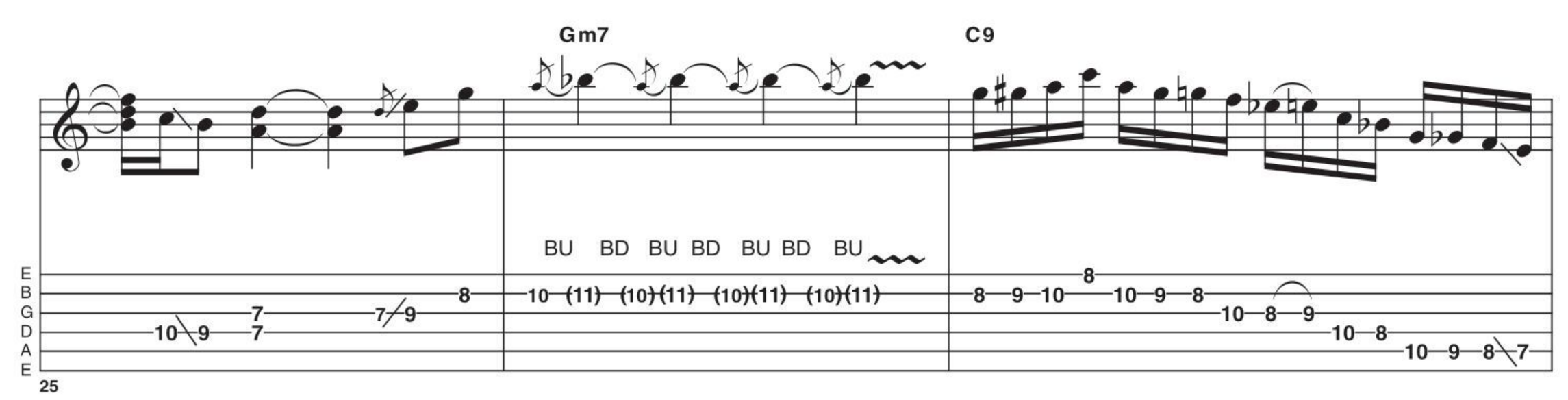


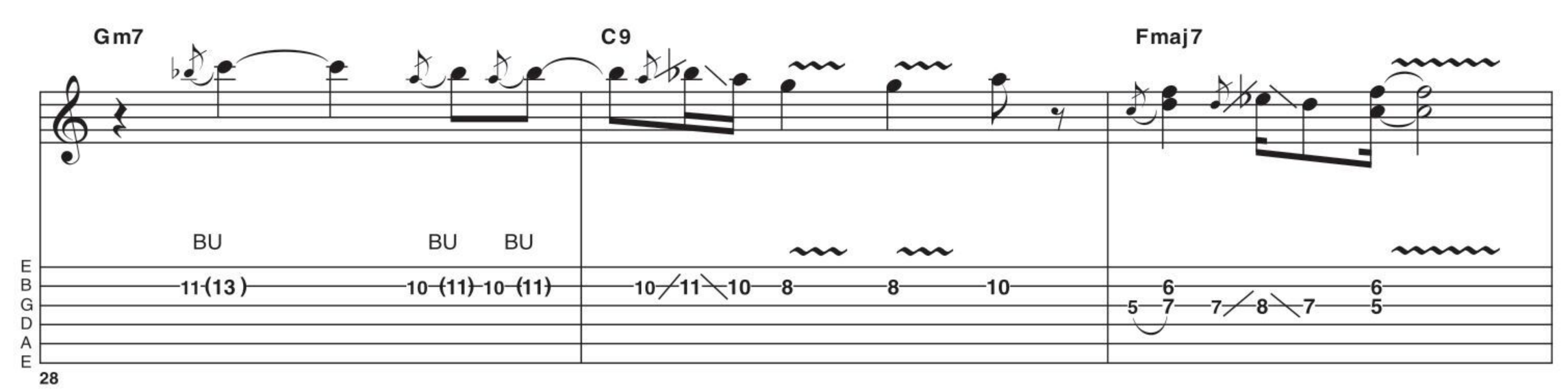
FULL PIECE **STEP UP!**

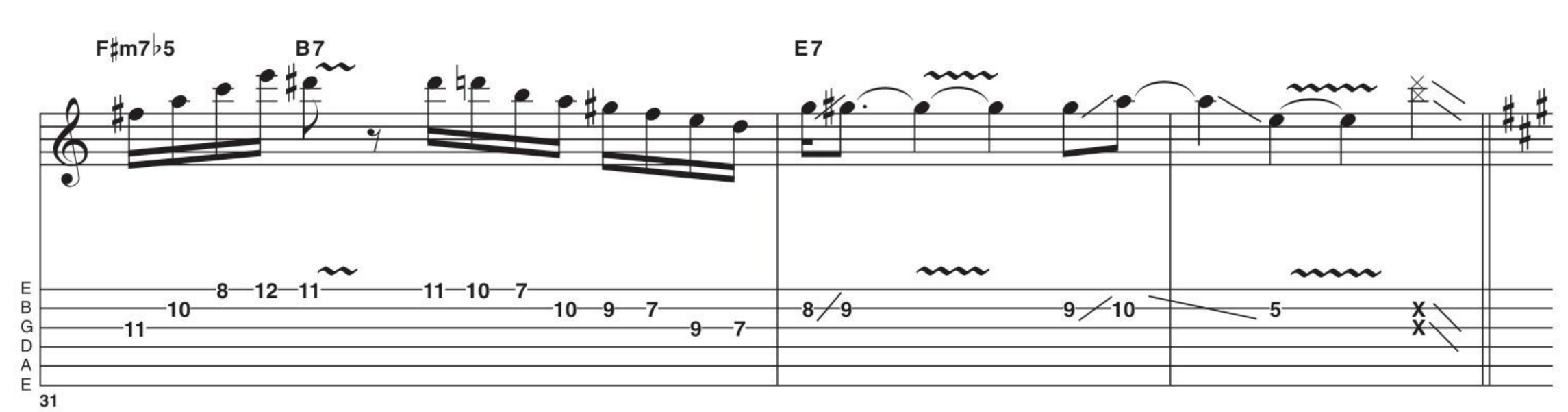
CHORUS 2 [Bars 18-33] For this second chorus section Dan sticks to the framework established in chorus 1. To bring the phrases to life he uses loads of articulations such as finger slides, string bending and legato so make sure you include all these in order to help sell the phrases.





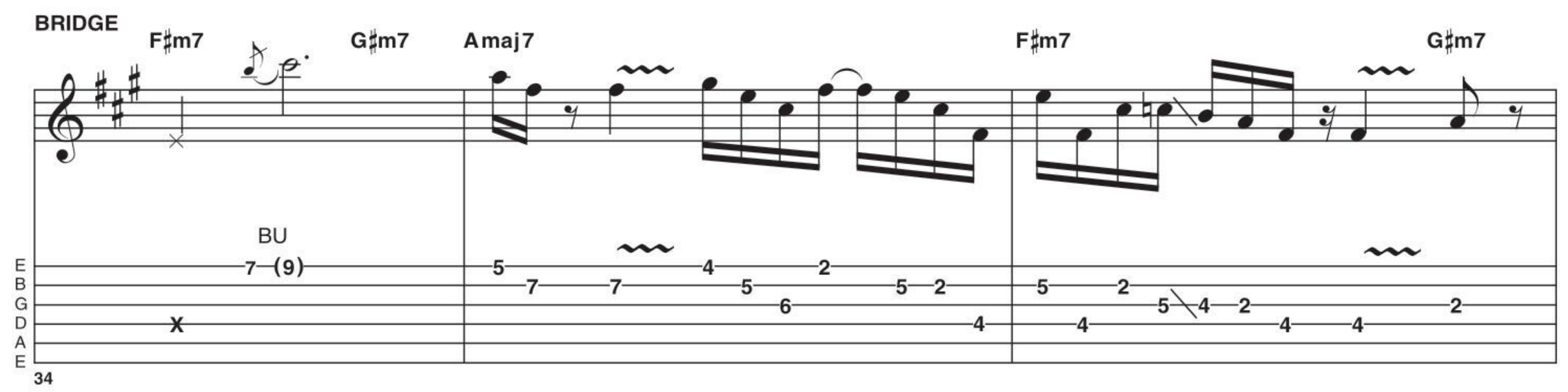


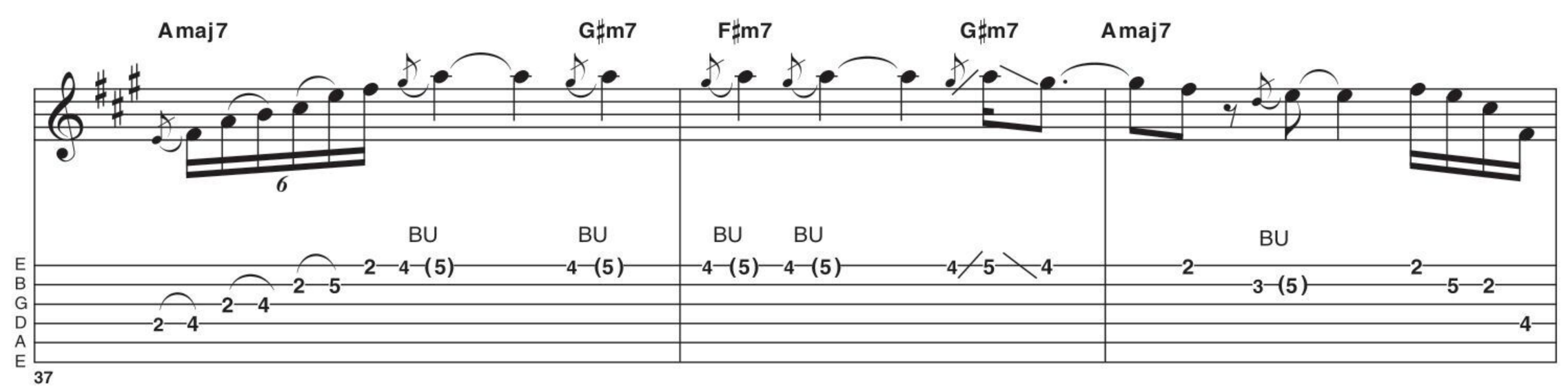


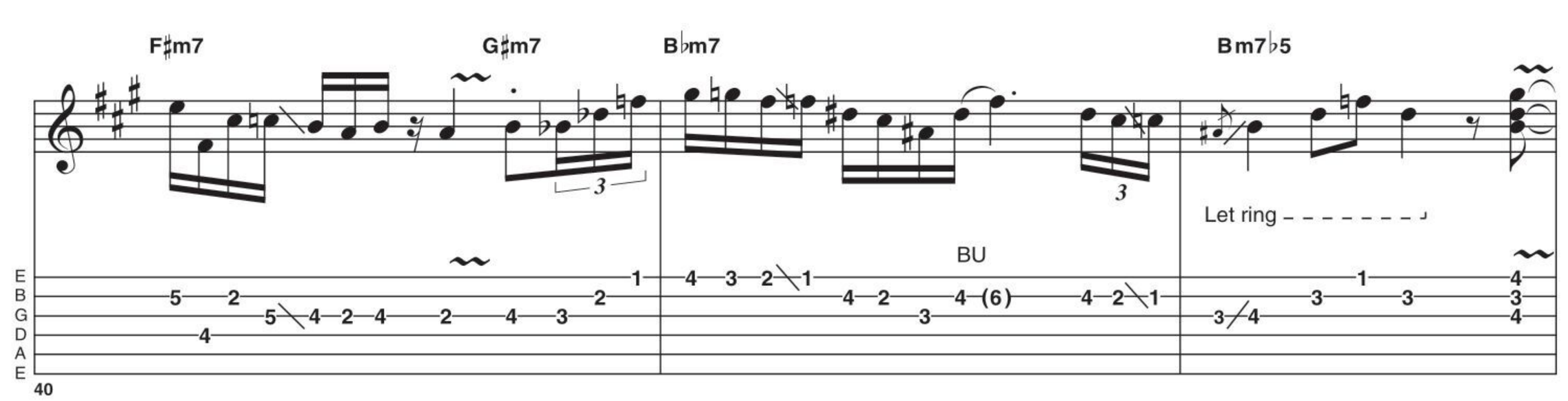


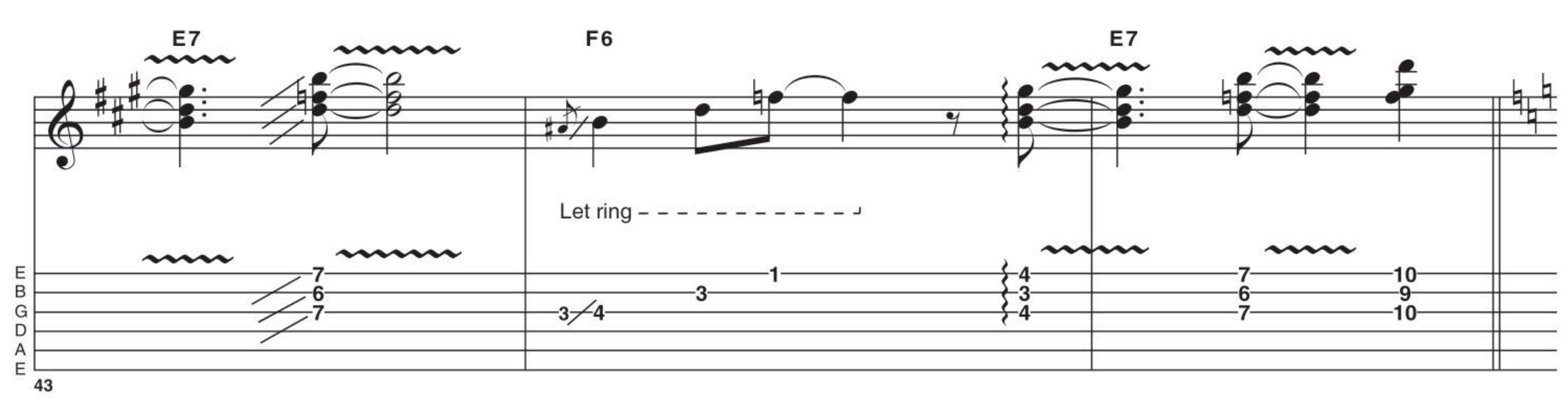
FULL PIECE **STEP UP!**

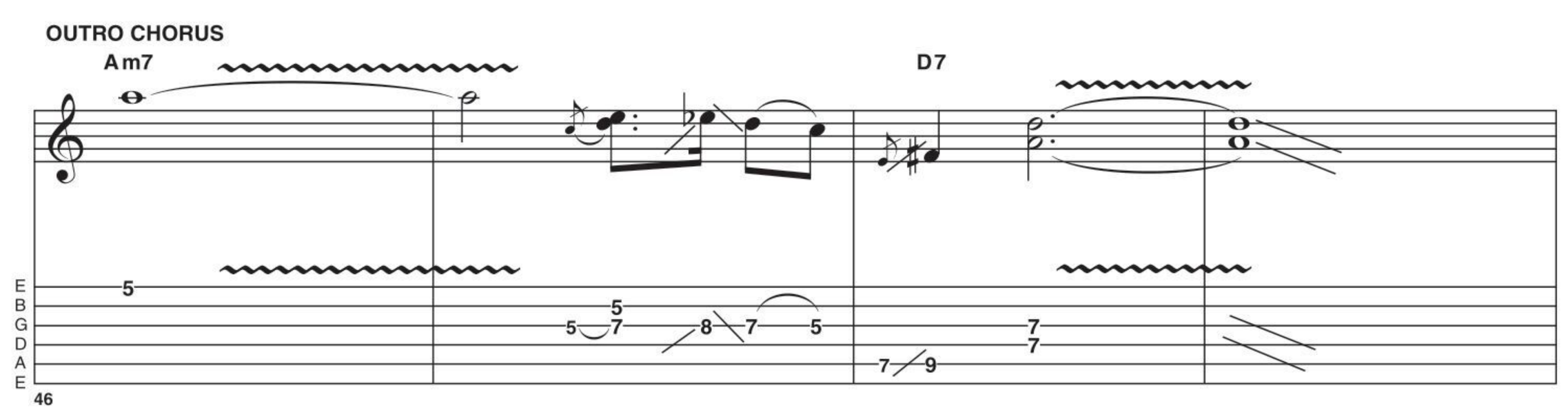
Bridge [Bars 34-45] Dan treats the bridge section as the solo and really lets loose with some SRV style vocabulary. The core scale to use here is F# Minor Pentatonic. To navigate the shift in key (Bm7♭5-E7) Dan plays arpeggios and chords. A little bit of finger vibrato here adds that sophisticated touch.





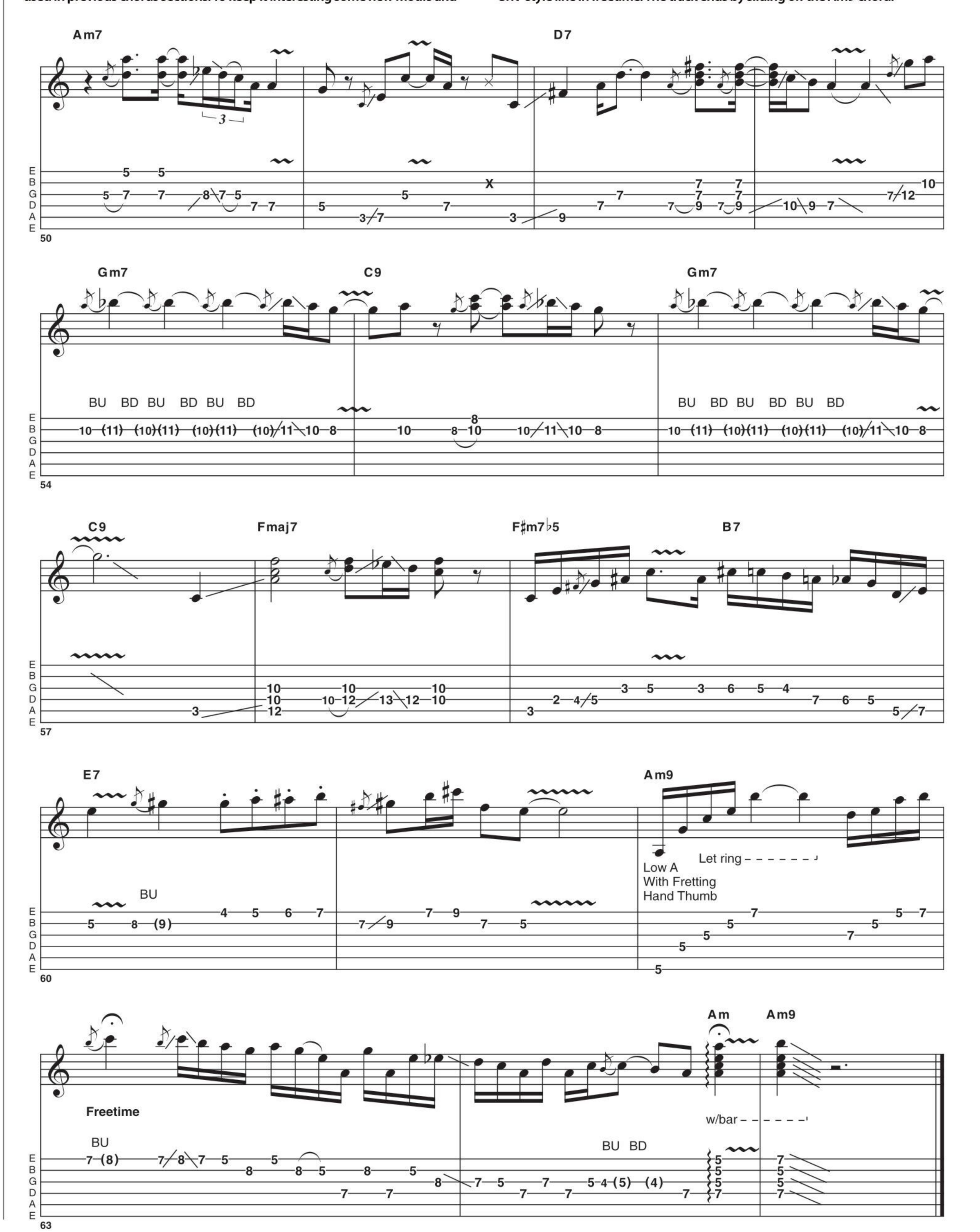






FULL PIECE **STEP UP!**

OUTRO CHORUS [Bars 46-end] The final chorus builds on the previous ideas used in previous chorus sections. To keep it interesting some new motifs and phrases are established and repeated. To finish the track off Dan plays a long SRV-style line in freetime. The track ends by sliding off the Am9 chord.



4 VIDEO DEMONSTRATED EXAMPLES

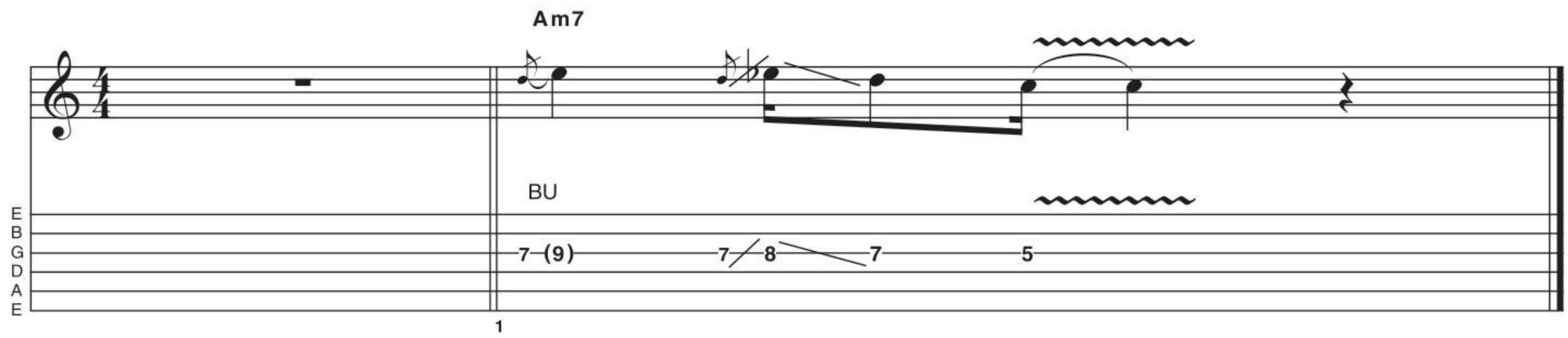
EXAMPLE 1 BEND AND SLIDE LICK Here Dan demonstrates the basic blueprint for the Derek Trucks inspired motif that is a feature throughout the track. First the third string is bent up to pitch and then he uses a finger slide to go in and out of the ♭5 blue note. This is a popular trick used by many players including SRV and John Mayer.

EXAMPLE 2 G MINOR 7 LICK WITH PASSING NOTES For the Gm7 chord Dan mainly uses the G Minor Pentatonic scale (G-B♭-C-D-F). This is spiced up with some passing notes. These extra notes help to link up to the next chord which is C9.

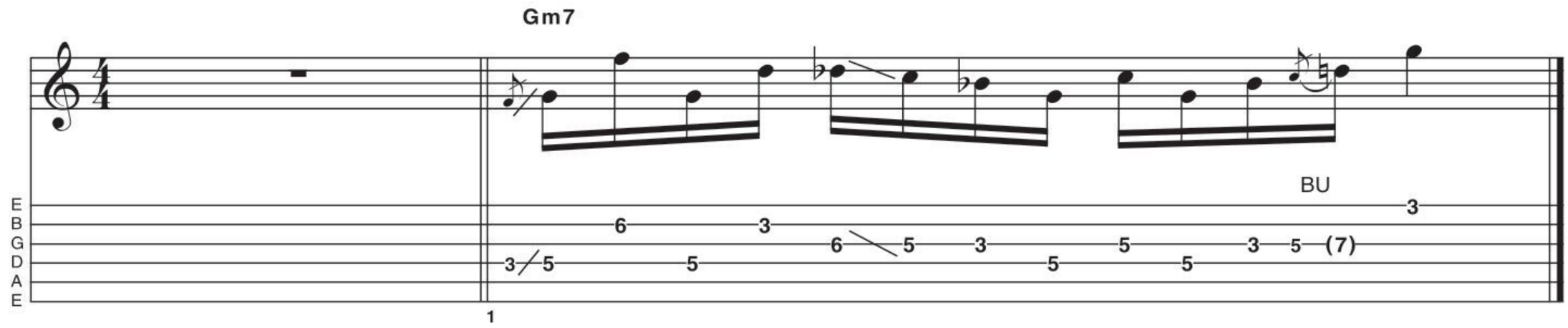
EXAMPLE 3 C MIXOLYDIAN (C9) BASED LICK Dan likes to associate a lick roadmap with a chord shape. For the C7 chord he often uses this fingering pattern to create a plethora of variations.

EXAMPLE 4 A MINOR 9 PHRASE Dan employs a great SRV-style lick to finish the track. The 9th (or 2nd) interval (B) is bent up to the ♭3 (C). This use of the 9th adds a sophisticated flavour to the simple A Minor Pentatonic scale.

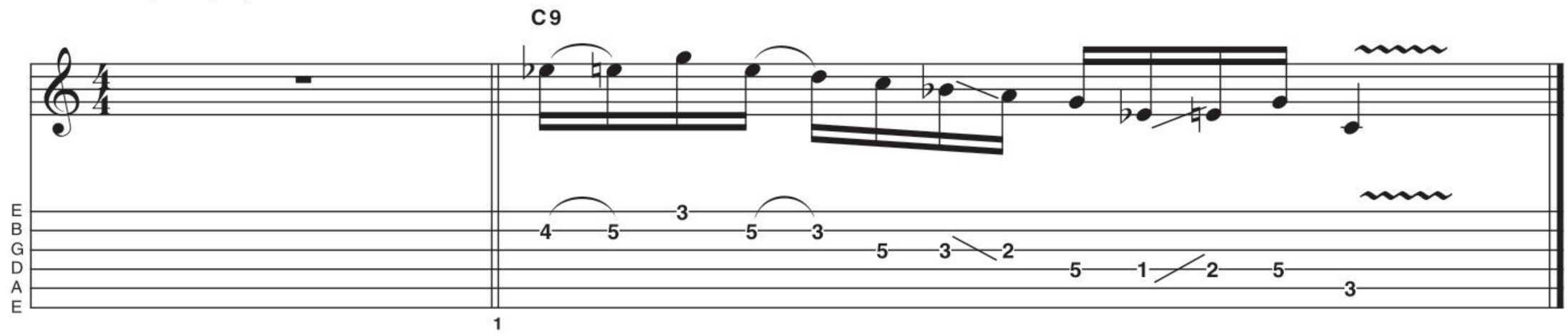
Ex 1 Bend And Slide Lick



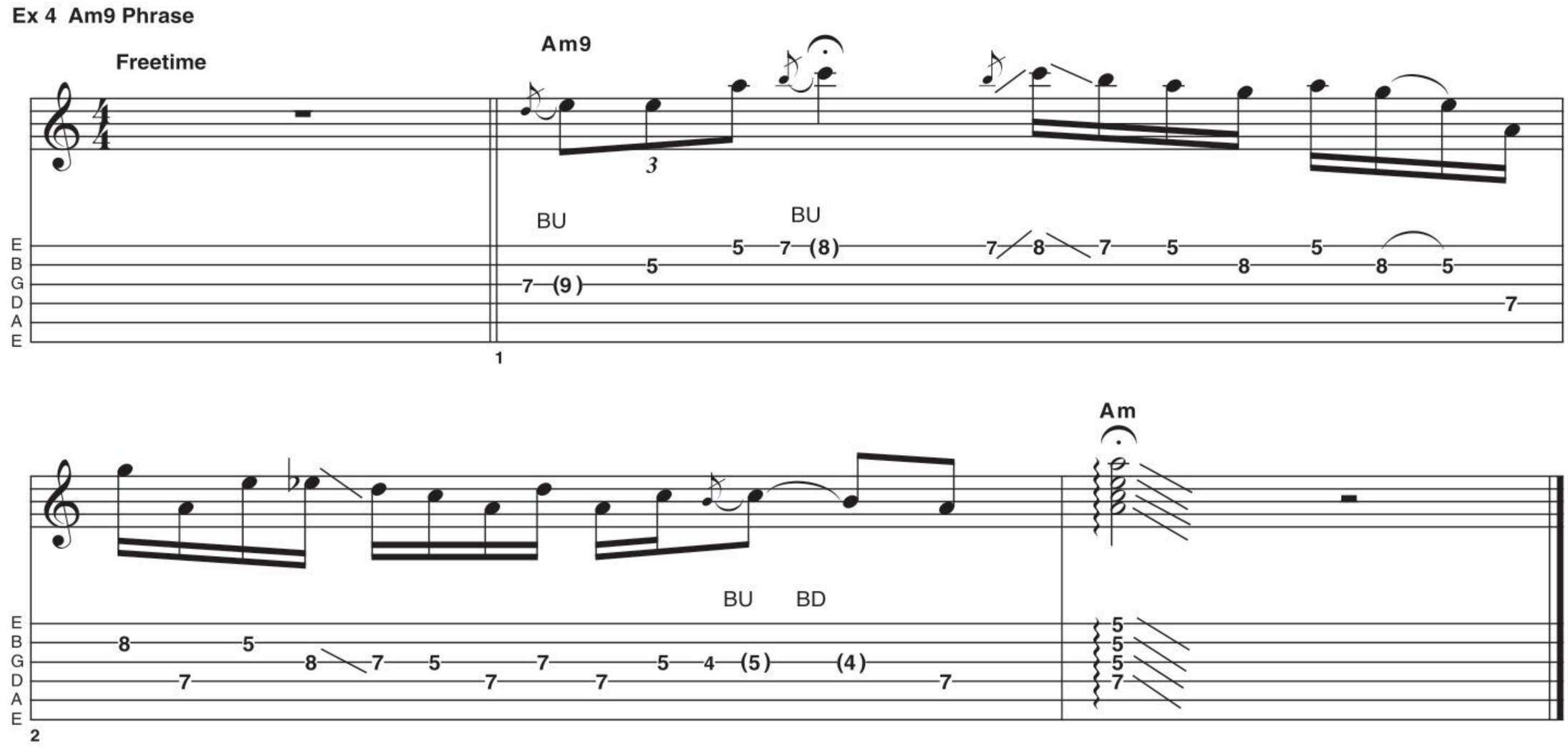
Ex 2 Gm7 Lick with passing chord



Ex 3 C Mixolydian (C9) based lick



Ex 4 Am9 Phrase



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THE CROSSROADS
JOE PASS INTROS & ENDINGS

In this month's Crossroads, **John Wheatcroft** shows you how to make a great first impression but also leave with a bang as he turns his attention to intros and outros.

ABILITY RATING Moderate

Info https://bit.ly/GTMAG332
Key F7 (Jazz) E7 (Blues) **Tempo** 110bpm

Will improve your… ✔ Guitar part arranging skills ✔ Jazz and blues vocabulary ✔ Control of harmonic tension and release

Joe Pass is undoubtedly one of the most influential guitarists of all-time. While famous for his long and fruitful collaborations with jazz legends such as Oscar Peterson and Ella Fitzgerald, Pass literally wrote the template for solo jazz guitar, and it's safe to say that almost every player in this style since has taken a little, or a lot, from Joe's ground-breaking and frankly genius style.

When playing with a rhythm section, Joe's pick-based playing was staggeringly fluent and articulate, and his fingerstyle mastery allowed him a piano-like freedom to play a sophisticated blend of lines, double-stops, partial and full chords. However, Joe truly found his voice when playing solo, or in exposed scenarios such as his legendary duet recordings with Ella.

Joe was also interested in and actively involved in jazz education, hosting masterclasses and one-to-one lessons when able and, fortunately for us, he left us with a legacy of instructional video material and method books to continue to learn from this true master of jazz guitar. Here's one particularly helpful and insightful comment from Joe; 'I notice a lot of guitarists who are very good but don't seem to know some of the basic procedures. One of the things is knowing how to play an intro'. And with that in mind…

> *"I notice a lot of guitarists who are very good but don't seem to know some of the basic procedures. One of the things is knowing how to play an intro"*
> JOE PASS

A little knowledge of theory can be helpful here. When creating intros or endings, we can make an indication of which direction we intend to travel musically, by selecting one of two crucial harmonic events. We can frequently use the exact same initial idea in both instances, changing just the ending. The tonic I chord sounds resolute and complete. It has no real desire to move and sounds rather like the musical equivalent of a full stop. This makes it a perfect candidate for an ending. The V7 chord, however, sounds far from resolved, a bit like the word 'and' when used as part of a sentence. You usually wouldn't stop on this word, and likewise, the V7 chord has a strong tendency to move somewhere else, usually back to the I. Classically, this is called a perfect cadence and forms the basis of many of the ending ideas presented here today. Resolving to the V7 often works great as an intro, although we need to remember that in jazz, and many other forms of music, the first chord in the main body of our tune may not necessarily be the tonic I chord. For our purposes today, however, let's assume that our chosen piece, in the key of F major, begins on the I chord of F. This therefore makes our V7 chord a C7.

What follows are four musical examples drawn from the world of jazz (all in F Major, so V7 is C7) or blues (E, so V7 is B7). We'll explore a variety of intro and ending concepts, such as pedals, vamps and turnarounds, along with learning some cliché lines that you really need to familiarise yourself with in both styles.

We'd suggest starting by learning these examples exactly as written, and really focus in on accurate delivery, along with understanding how and why each concept or idea works. Of course, it's always a good idea to make these parts the inspiration for creating musical ideas of your own invention along similar lines, so this will become our ultimate aim. But, as always, be patient, be methodical , be persistent and, most importantly, enjoy.

TECHNIQUE FOCUS
Playing with other musicians

One of the best ways to improve your jazz playing quickly and sustainably is to play with other musicians frequently, allowing you to try these ideas out for real. This needn't be a high-pressure situation, performing at a famous jazz club to an audience of hardened critics out for blood. Even getting together with a like-minded friend to play duets or to audition your solo arrangements to a small but supportive audience will give your playing focus, direction and form. In an ideal world, seek out the company and advice of more experienced and knowledgeable players, perhaps find a local gig that hosts a jam session and sit in with the band. You'll learn an immense amount in a short space of time and this experience will shape your personal practice and put your musical priorities into perspective.

Get the Tone

As we're dealing mainly with conceptual ideas you can use any guitar you like, including all types of acoustic. I used my Benedetto Bravo for every example, a hollowbody jazz guitar with flatwound strings. But you can achieve perfectly workable results with any quality guitar on the neck pickup. Pick a little closer to the neck to warm the tone up, and set your amplifier to a clean tone with a small amount of reverb and you're good to go.

Joe Pass 'in the moment' playing his D'Aquisto archop guitar

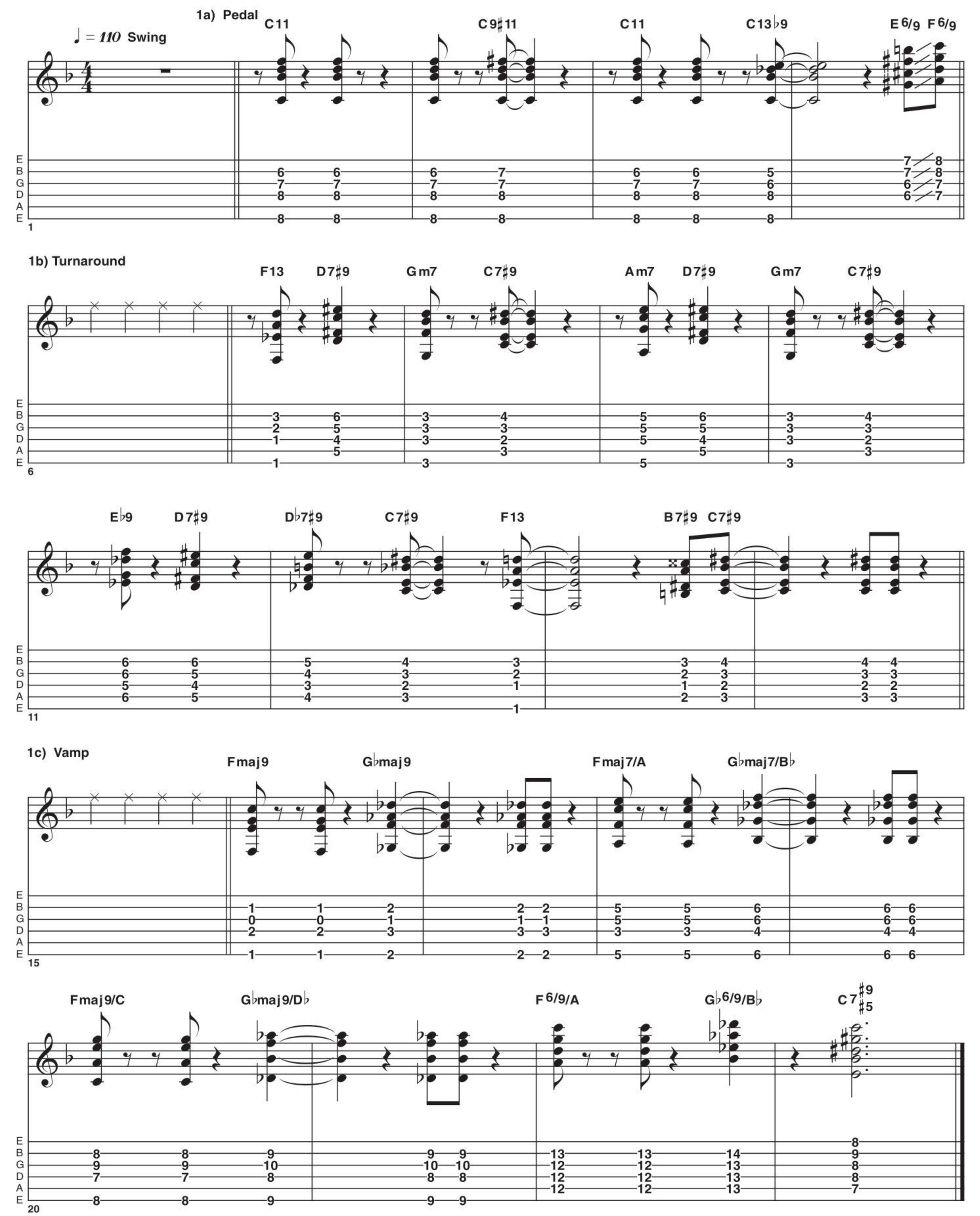
ED PERLSTEIN / GETTY IMAGES

TRACK RECORD Any student of jazz needs to own Virtuoso by Joe Pass, an album that definitely lives up to its title. Likewise, the compilation In Solitaire: Complete Recordings For Solo Guitar by Django Reinhardt is essential.You might also consider Pat Metheny's One Quiet Night or Biréli Lagrène's To Bi or Not To Bi. For inspirational solo blues material, check out Robert Johnson: The Complete Recordings.

»

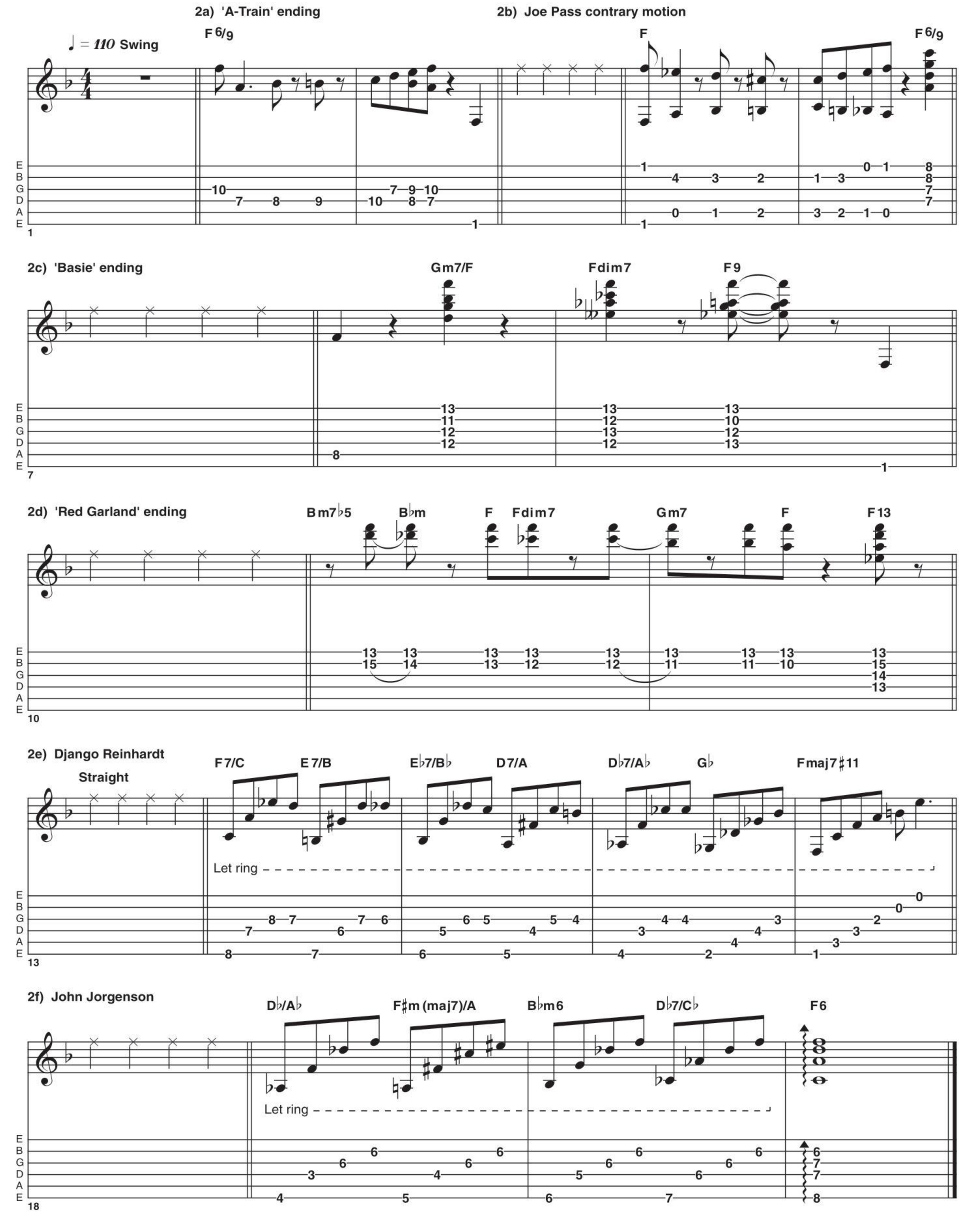
EXAMPLE 1 THREE CONTRASTING INTROS

For our first example we highlight three contrasting approaches for creating an intro to a jazz piece.The first is a pedal, where we suspend the harmonic motion to create a sense of tension, usually by selecting the V7 chord as we have here, in this instance various types of C7 chords. This tension is ultimately released when we allow ourselves to resolve to the destination I chord, in this case F6/9 at the end of bar 4. Our second approach is the turnaround tag, quite often a repeated sequence of I-VI- II-V, as we can see here initially expressed as F13-D7#9-Gm7-C7#9, although subsequent repeats employ some harmonic equivalent substitutions. Our third approach in the section is to create a vamp, repeating quite often a pair of appropriate chords, a little like the pedal although here we're gravitating around a Imaj9 (Fmaj9), sidestepping up a semitone to the ♭IImaj9 (G♭maj9) to create a sense of tension and release.



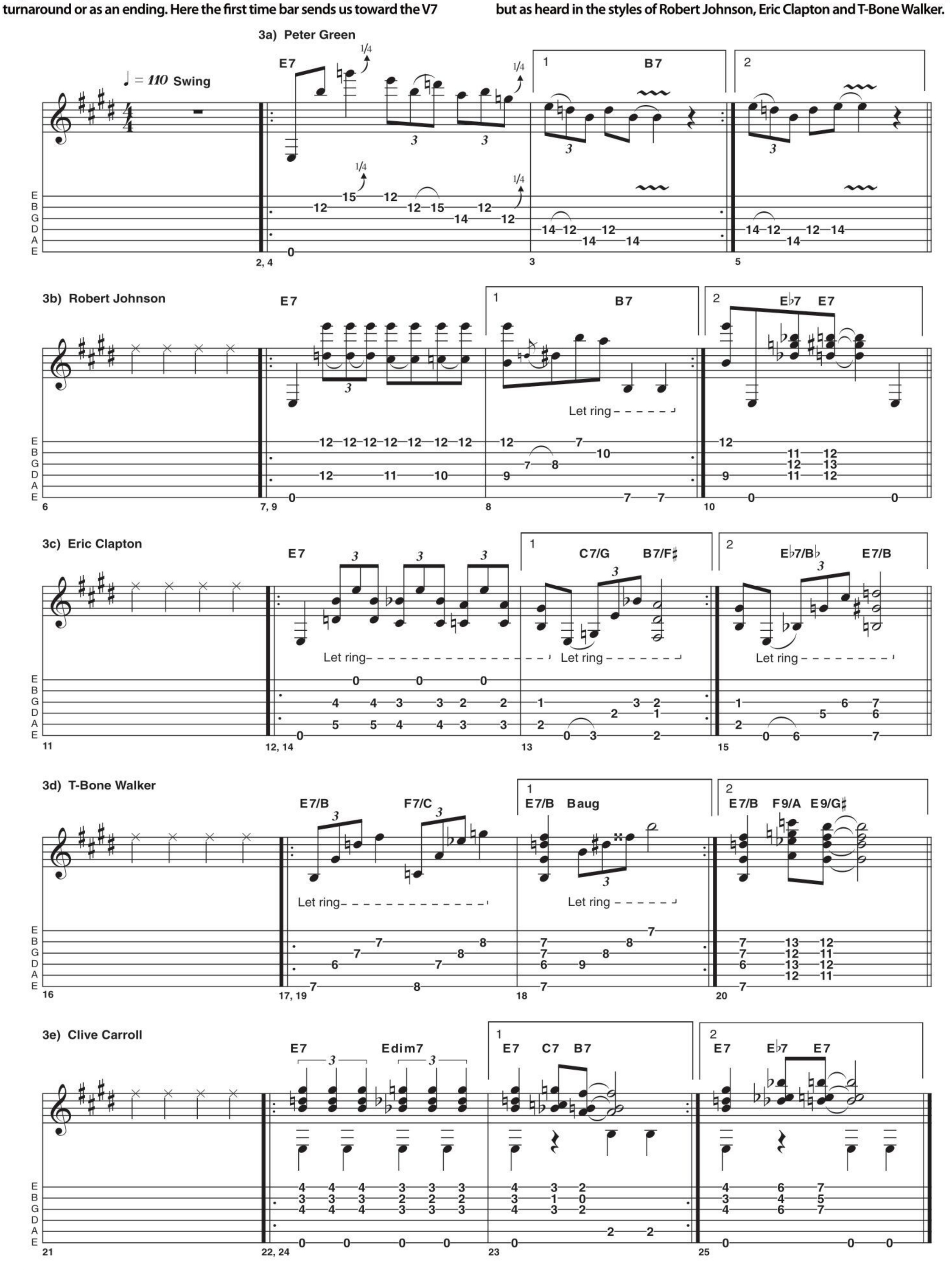
EXAMPLE 2 JAZZ CLICHÉ ENDINGS

In this section we see a collection of common musical motifs used in the jazz idiom to bring a piece to a close. We often think of the word 'cliché' as a negative term, implying a lack of creativity or imagination. In this instance, we just mean 'recognisable' and 'frequently used'. We begin with the classic 'A-Train' ending, in both single-note/double-stop form and as a Joe Pass-style contrary motion idea. Example 2c showcases the classic 'Basie' ending, taken from the superb repertoire of the Count Basie big band. We round this section up with a trio of endings courtesy of Red Garland, Django Reinhardt and John Jorgenson. As with all the jazz examples today, these are all in the key of F Major, although they can all be easily transposed to other keys.



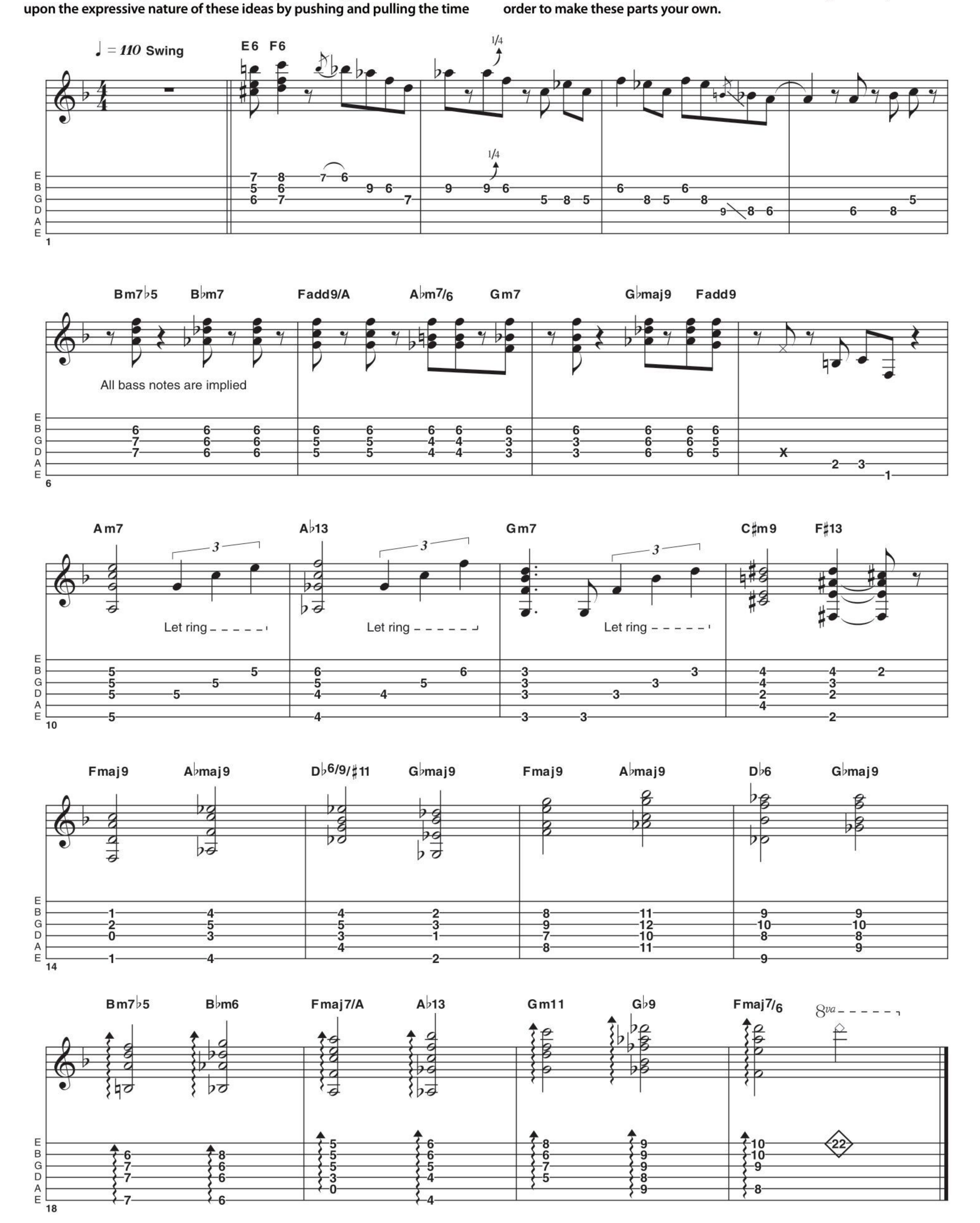
EXAMPLE 3 BLUES INTROS & OUTROS

We're switching to E for our blues examples and thinking of this I chord from a Dominant 7th perspective (E-G#-B-D). Our first example is based on a single-note approach similar to something Peter Green might play as an intro/turnaround or as an ending. Here the first time bar sends us toward the V7 chord, indicating we're going around the sequence at least one more time, whereas the second-time bar draws our phrase to a conclusive I7 chord and works best as an ending. The subsequent examples illustrate the same concept but as heard in the styles of Robert Johnson, Eric Clapton and T-Bone Walker.



EXAMPLE 4 **FULL PIECE**

We round things off with a cohesive piece, once again in the key of F Major, that consolidate and contextualise a number of these concepts. For the audio I've kept things metronomic, although naturally you can expand upon the expressive nature of these ideas by pushing and pulling the time a little - known as rubato. Likewise, I went for a fairly even dynamic delivery throughout, to make learning the parts a little clearer and easier, but feel free to explore as wide a range of dynamic and tonal options as you like, in order to make these parts your own.



MICHAEL PRAETORIUS
Ballet

ON VIDEO

Declan Zapala's arrangement of this sublime French dance from Renaissance Europe, is filled with colourful chords, and expressive interweaving voices to develop your melodic playing.

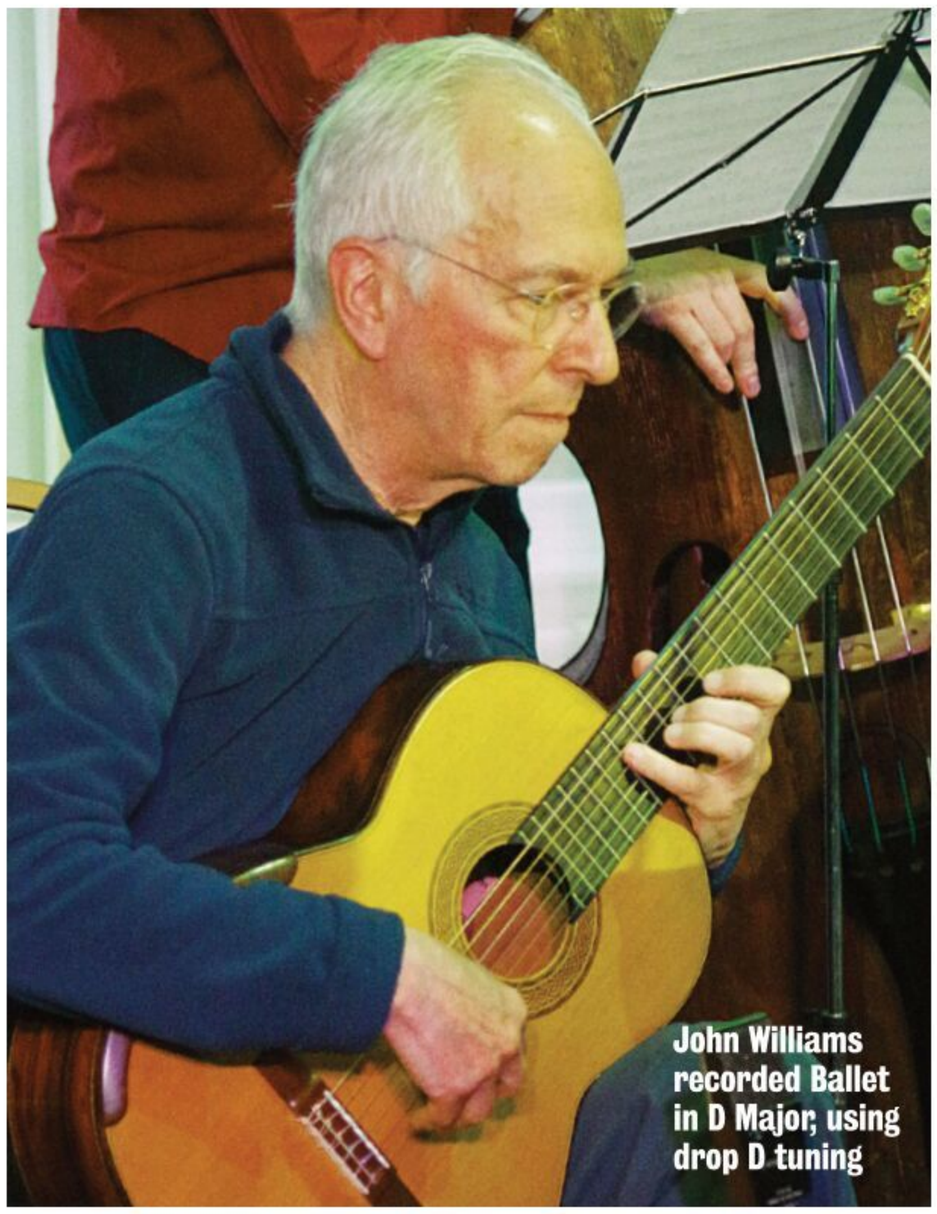
ABILITY RATING Moderate

Info https://bit.ly/GTMAG332
Key A Major **Tempo** 86bpm

Will improve your... ✔ Fretting-hand thumb position ✔ Multi-part voicing ✔ Knowledge of Renaissance music

The German musical prodigy Michael Praetorius is one of the most prolific composers to have emerged from the Renaissance period, having published more than a thousand compositions and arrangements throughout his life. A church and court musician, as well as musical theorist, Praetorius was a contemporary of Heinrich Schütz and Claudio Monteverdi and is considered one of the central figures of 17th century Lutheran church music, providing much of the basic church repertory for the generations that came after him.

Born in 1571 in Creuzberg-Werra, Germany, Praetorius was the son of a Lutheran minister and, as the story goes with most of history's musical prodigies, Praetorius' career in music began in his youth. After having his musical talents nurtured from an early age at the famous Latin School in the Saxony town of Targau, Praetorius was enrolled as a student at the University of Frankfurt in 1582 aged just 11 and became a full-time student there from the age of 14. Upon completing his studies he went on to serve as organist in the city's Marienkirche (St. Mary's Church) and eventually went on to become the organist for the Duke of Braunschweig-Wolfenbüttel (a principality that went through various name changes until finally merging with the state of Hanover at the end of World War II). From 1604 onwards Praetorius was appointed court 'Kapellmeister' (choir master) for various members of the German nobility and it was during this period of his career that his vast musical output occurred. Utilising the various court musicians and choir afforded to him he wrote for myriad settings, mostly church music, including hymns, motets, and psalms.



John Williams recorded Ballet in D Major, using drop D tuning

The piece Ballet presented this month is the 268th piece from Terpsichore, which is an extensive collection of 312 popular French dances arranged by Praetorius that were originally used in the court of King Henri IV of France. In Greek mythology, Terpsichore is also the muse of poetry and dance; perhaps better known as the mother of the sirens who seduced the sailors with her songs in Homer's Odyssey. This Ballet found popularity on the guitar more recently when classical guitarist John Williams arranged four pieces from Terpsichore for solo classical guitar. Hoever, Williams' version of Ballet was arranged in D Major which involves detuning the sixth string to D, whereas the arrangement presented here is in A Major, allowing us to keep the guitar in standard tuning.

> *"The piece this month is the 268th from 'Terpsichore', which is an extensive collection of 312 popular French dances"*

NEXT MONTH *Declan arranges a Bach cello piece for classical guitar* - ***Courante***

TECHNIQUE FOCUS
Don't stretch spread

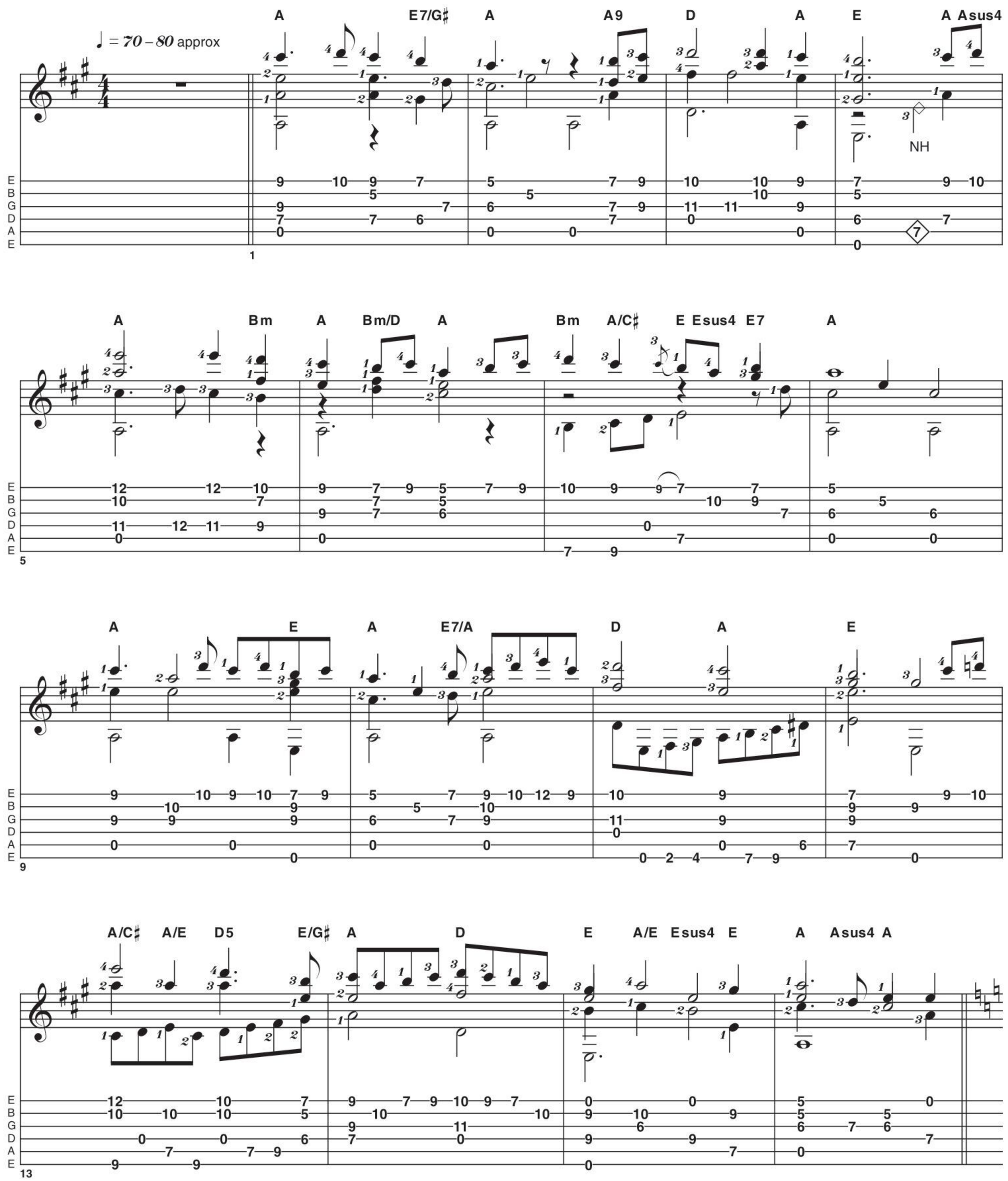
Certain chords during this piece require seemingly impossible fretting-hand spreads. But keep your thumb positioned low behind the neck and you will be surprised how wide your hand can open up between first and fourth fingers. Position your thumb high and see how many frets you can span with those digits, then do the same with a low thumb position. You should immediately notice that the fingers can spread out over a much wider area. Keeping a low thumb position throughout this piece means that moments which would otherwise feel like 'stretches' become more effortless 'spreads' and so will help ease any feeling of tension in the fretting hand. This will also help with the effectiveness and consistency of the muscle memory created through practice.

TRACK RECORD John Williams' fantastic album, More Virtuoso Music For Guitar (CBS: 1964) contains his evocative drop tuned D Major arrangement of this piece. The San Francisco-based early music ensemble, Voices Of Music, perform a masterful fully-orchestrated version of Ballet which can be viewed on their Voices Of Music YouTube channel. This is well worth checking out!

JAZZ HERITAGE / GETTY IMAGES

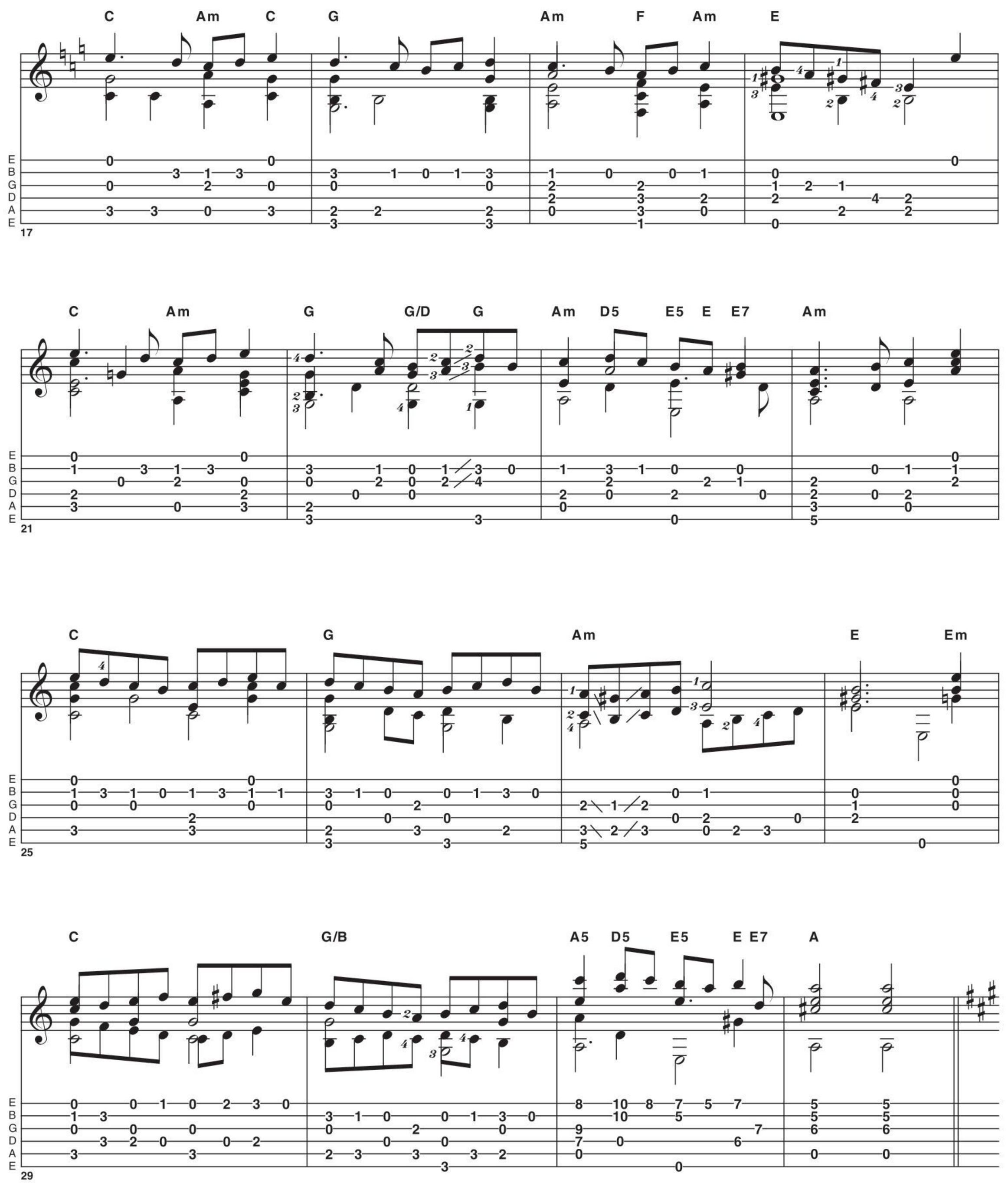
PLAYING NOTES

BARRES SAVE LINES The beauty of this piece is in the interaction of its multiple interweaving melodic voices, so an effort must be made to not let the movement of notes in one voice affect the sustaining of notes in the adjacent voices. A lot of the time a simple barre can be used to assist in the sustaining of multiple voices. In bar 2 we can barre the first chord to allow the notes to sustain through into the rest of the bar. In bar 7 play the grace note with a 7th-fret barre and continue holding it to the end of the bar. Begin bar 10 with a 5th-fret barre and then move to a 9th-fret barre on beat 3. On the final chord of bar 13 hold a four-string barre so that when you shift into the opening chord of bar 14 you start with your first finger already holding its note on the fourth string.



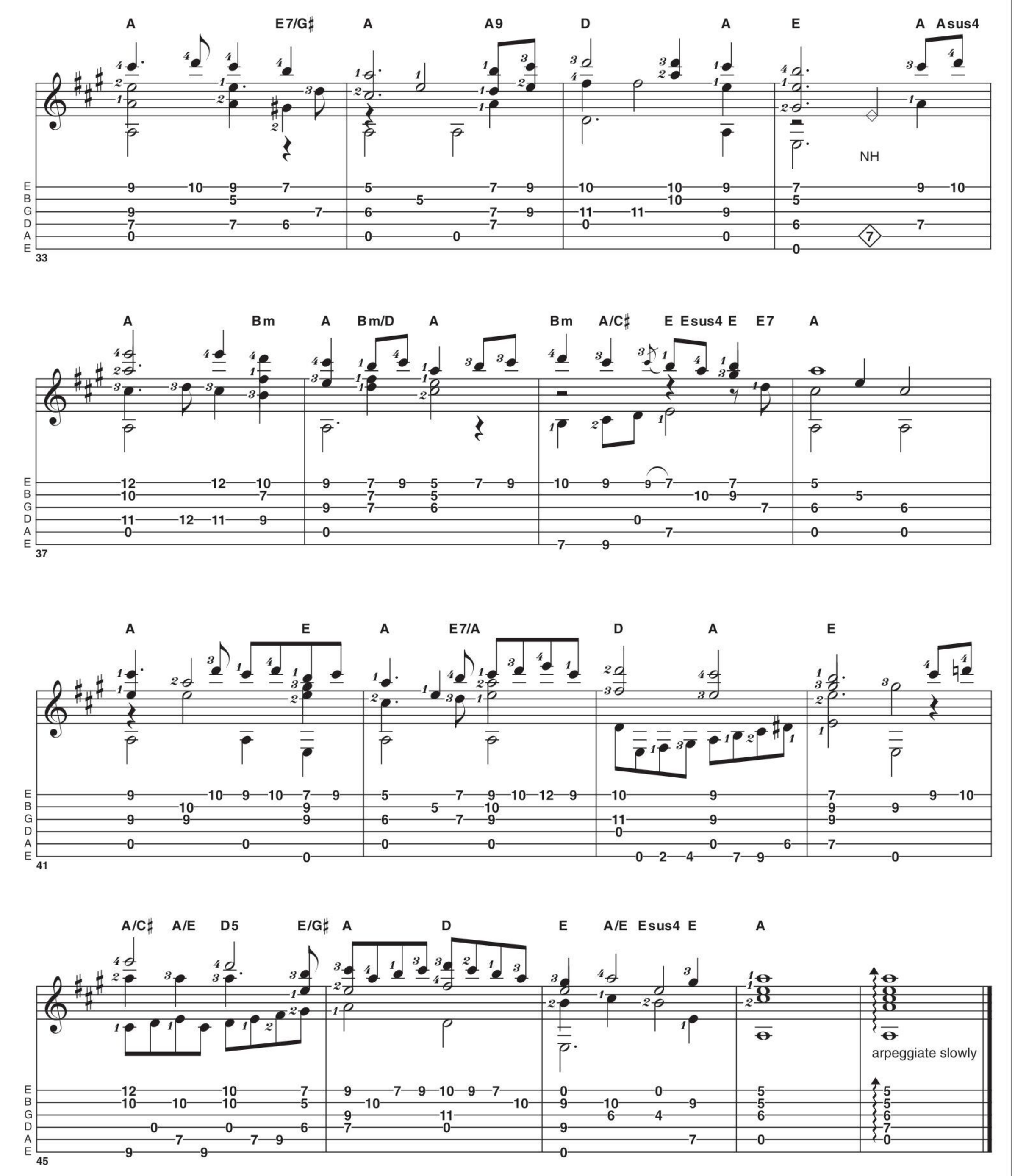
PLAYING NOTES

FEWER NOTES = EASIER? Two of the most challenging bars in this piece are bars 11 and 13 when the texture of the voicings strips back to a bass melody with occasional sparse accompanying notes up top. Despite there being fewer dense chords here these bars require an intricate technical approach and are well worth practising in isolation. It is recommended to explore Exercise 3 when getting to this point in the piece so that the technical aspect is covered.



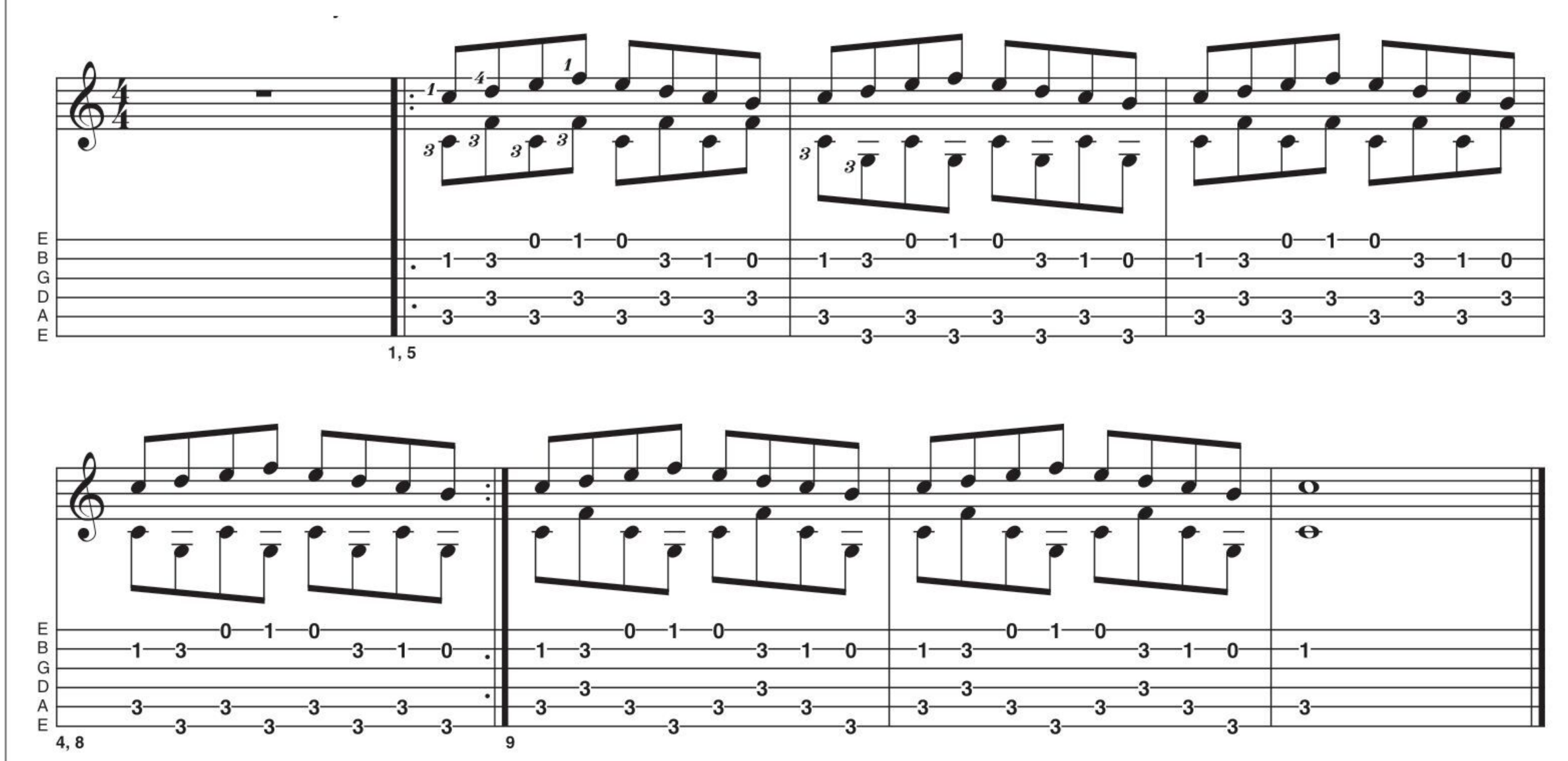
PLAYING NOTES

THE B SECTION This piece is divided up into an A section, a B section, and then a repeat of the A section. The A section happens to be in the key of A Major but for bars 17-32 (the B section) we modulate to C Major. The B section starts off sparse and reflective and builds in intensity throughout via increasingly complex contrapuntal voicings. Give this section its own 'story arc', by beginning gently and quietly and throughout each line gradually building your dynamics, slowly getting louder and creating a sense of drama before finally returning up into the higher register in bar 31, for the return to the A section to follow.



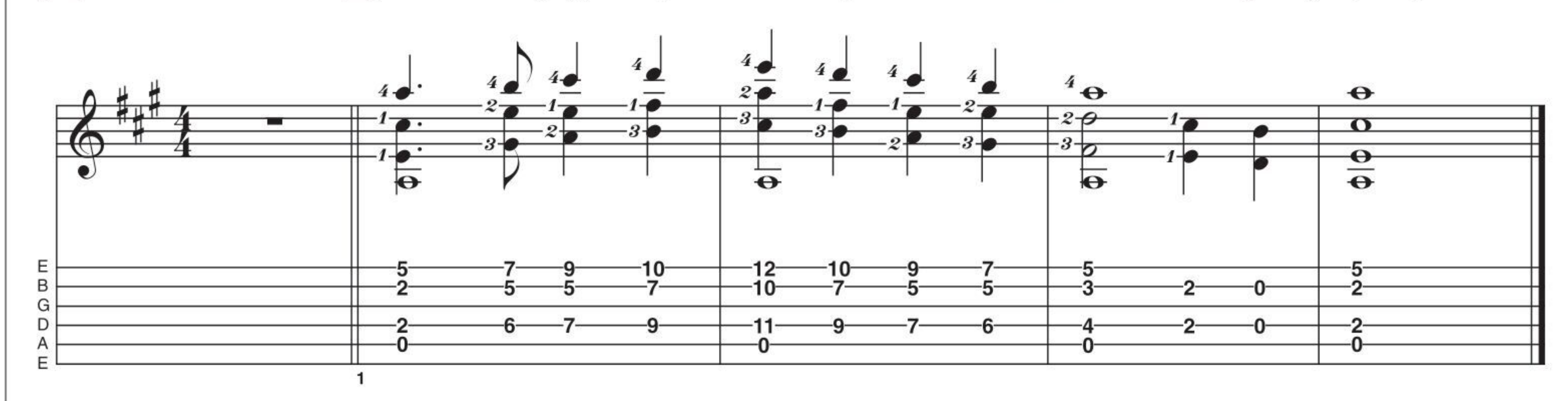
EXERCISE 1 FRETTING-HAND STABILITY

This exercises is all about maintaining a totally still fretting hand while the fingers themselves do all the movements between the frets. Before starting, position your thumb laterally low and adjust your arm position to achieve as straight a wrist as possible. Start slowly, connecting each note as smoothly and legato as possible. What you want to see is very fast finger movements without any hand movement. Once each note is placed it is important to release as much of the tension from the notes as possible (without causing fret buzz) before moving to the next chord. Not making a conscious effort to do this can cause tension to carry from one chord into the next; this can build and build until muscle fatigue prevents you from progressing any further.



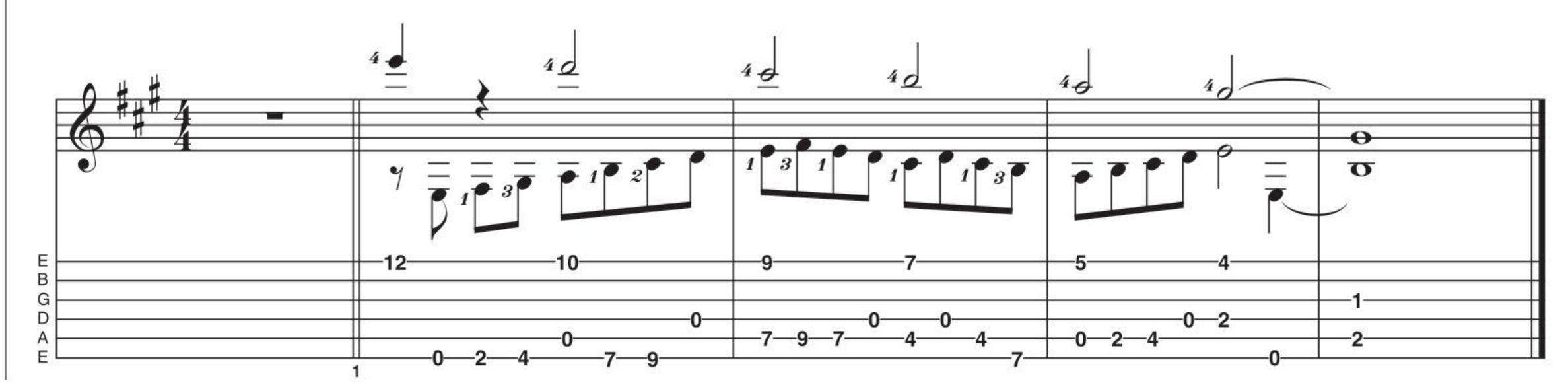
EXERCISE 2 LEGATO MELODIC CHORD SHIFTS

In this exercise we are looking to achieve a clean melody note at the top of each chord while maintaining an even balance of notes underneath. Once you have a grasp of the chord shifts and can play them consistently, try plucking one of the other three layers of notes louder than the rest; for example pluck the note one down from the top note in each chord louder than everything else. This exercise will give increased tonal control of individual fingers in your picking hand.



EXERCISE 3 CROSS-STRING BASS MELODY VOICING

This exercise explores the idea of clearly voicing a bass melody with your thumb while adding in sustained harmony notes across the top. The idea of keeping a laterally low thumb in your fretting hand is once again a crucial technical consideration, but with the addition of shifts - so now our focus is on maintaining the same low thumb position laterally along the neck while shifting up and down the fretboard. Don't forget to keep that fretting hand still when it's not shifting and let the fingers do all the work. Musically you want to hear your upper notes sustaining over the scuttling bass melody below.



GT LESSONS

Lessons from the world's greatest teachers and schools...

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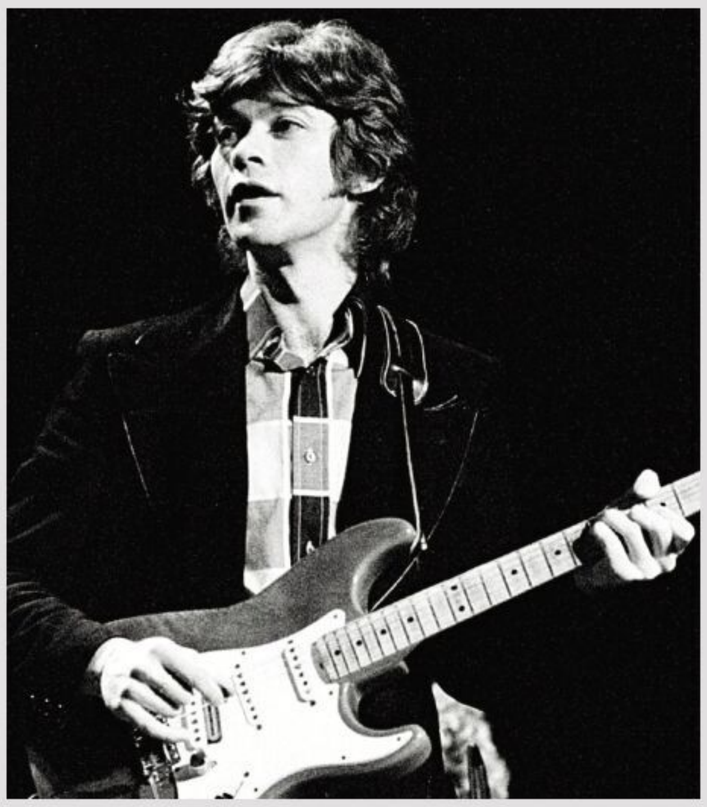
JASON INTRODUCES...

Welcome to the new issue. We hope you're enjoying the ability to access all the media that accompanies the magazine. For print and desktop based readers, this now means being able to see the numerous animated tab videos, with audio sync'd to a cursor that follows the tab/notation. These were originally only available to iPad readers due to app based limitations. Now everyone can see them and it should prove to be a game changer as regards hearing and seeing the music from each article. You also now have the option to download one or both media folders; one contains standard quality audio and video that won't eat up hard drive space (this issue totals around 250mb) and the other is high quality (typically, double or more in size). Choose both or just one, depending on your requirements. Now we're free of CD format constraints we're able to offer the performance videos at a higher quality, regardless of your folder choice of standard or high quality. It also means that we can provide more audio and of a better quality too - we don't have to reduce audio to mp3s any more to fit a disc's size. Good stuff indeed, I hope you'll agree.

As always, you'll notice a broad array of topics, styles, artists and techniques in the issue, from blues to gypsy jazz, unusual scales to sophisticated intros and outros, new blues legends in waiting to outstanding neo-soul virtuosi. I'll leave you with one thought, courtesy of Andy G Jones in his Them Changes article (page 76); when soloing over a chord do you opt for the relevant mode (eg G Mixolydian for a G7 chord) or a prefer the 'displacement to the parent scale' approach (eg C Major over G7)? It's not a trick question; what do you prefer? Furthermore, can you see a benefit if the alternative option is used? Let us know via email or our busy Facebook page. Until the next issue, keep happy, keep listening and keep playing!

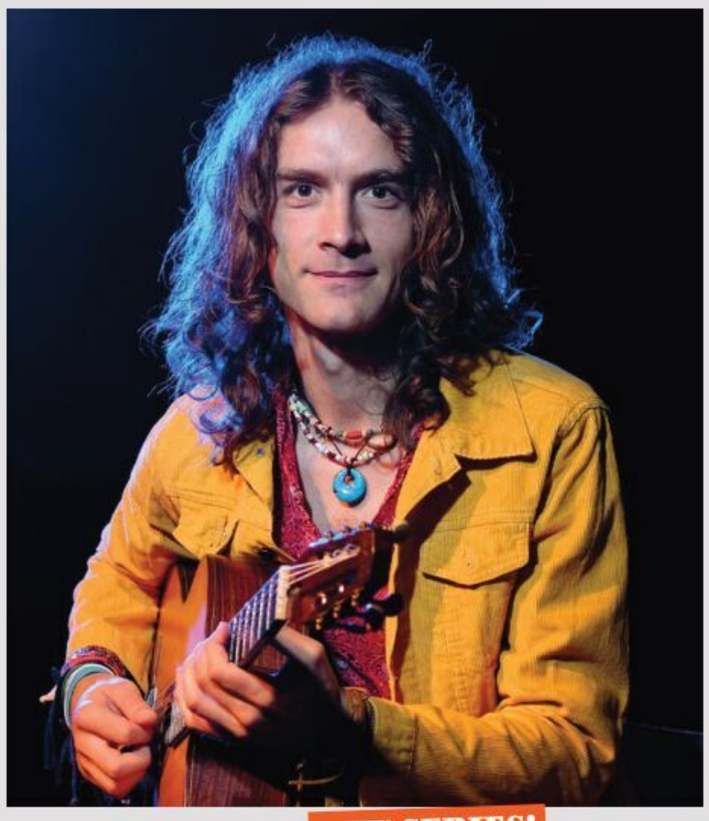
Jason

IN LESSONS GT #332



ROCK 60

Martin Cooper checks out the hard-to-pin-down sound of The Band, a group that didn't quite know if it was folk, country or pop.



GYPSY JAZZ NEW SERIES! 70

In a brand new series, renowned English guitarist Remi Harris demonstrates his approach to playing authentic gypsy jazz.

30-MINUTE LICKBAG

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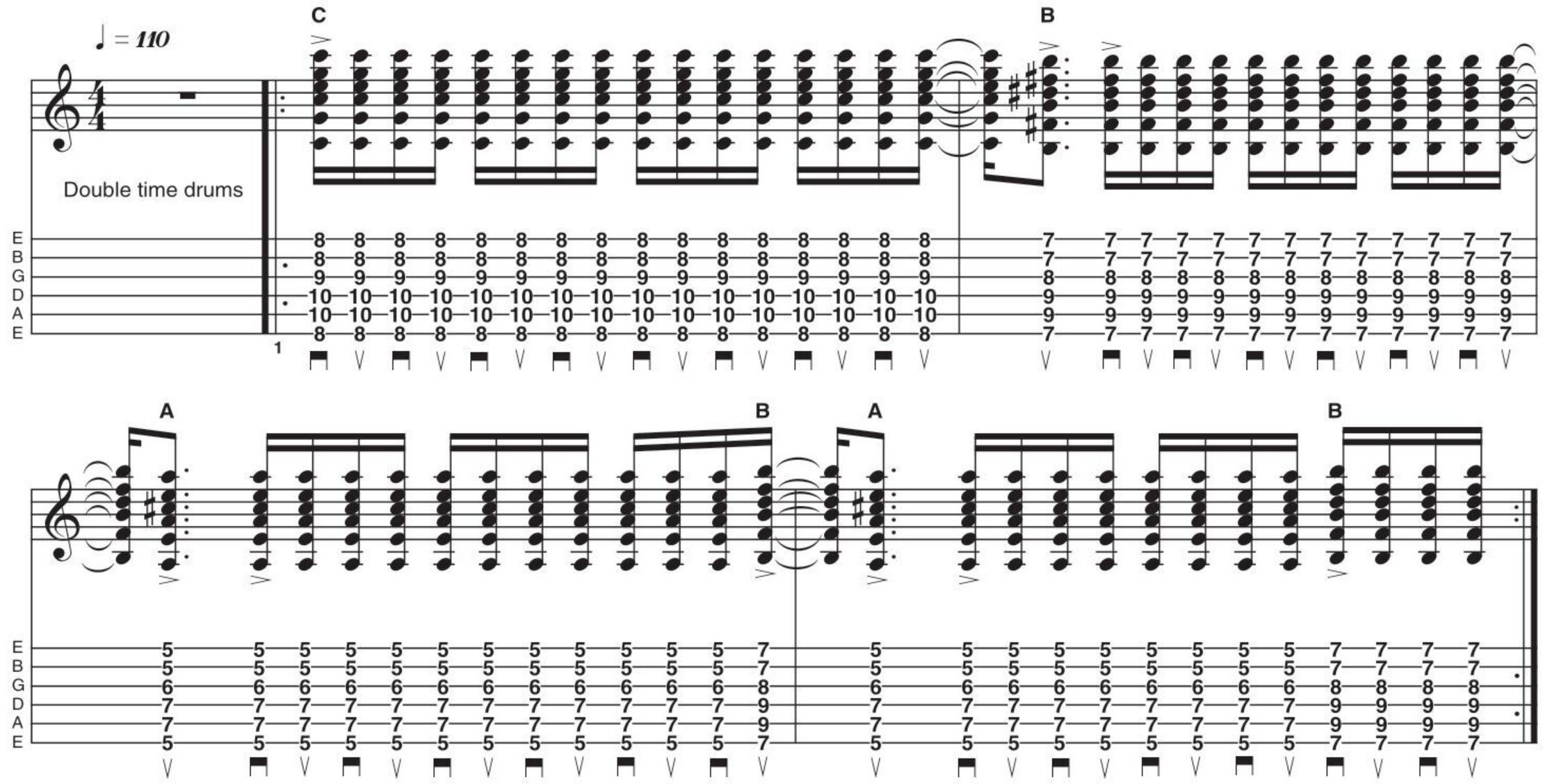
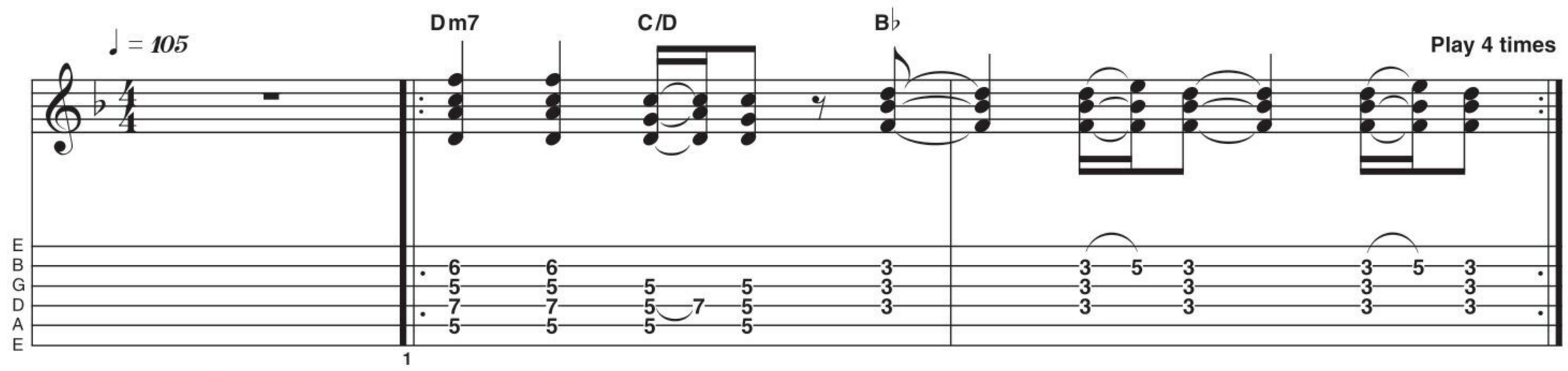
EXAMPLE 1 EASY LICKS **MARK BOWEN (IDLES)**

This rhythm guitar figure is based around Major barre chords rooted from the first three notes of the A Minor scale (A-B-C). This creates a jarring juxtaposition between the tonality of the Minor scale and the harmonic quality of the Major chords. Use down and up strums throughout and a heavy pick attack. Additionally, set your guitar to bridge pickup, use the clean channel of your amp and add a fuzz pedal if you have one. This will help you to achieve a thick, energetic wall of sound.



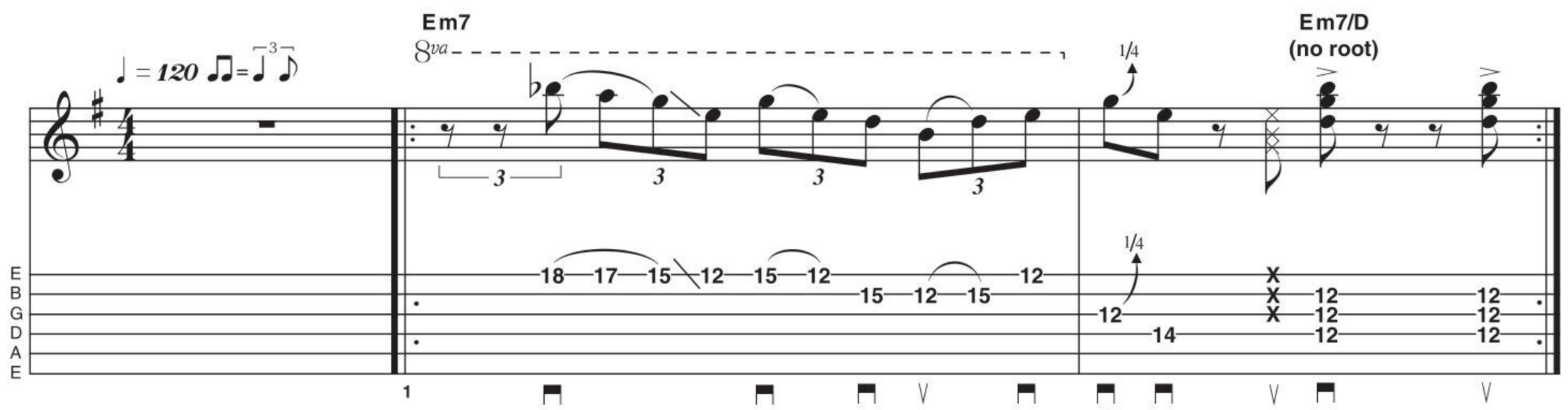
EXAMPLE 2 EASY LICKS **ERNIE ISLEY**

This progression is based around a Dm7 and a B♭ chord. Take note of the hammer-ons, as they add rhythmic interest and introduce further harmonic movement. It's easy to rush these passages, so make sure each note of the hammer-on lasts for the full duration. Ernie used a single-coil in the neck position, compression to smooth out the dynamic range, chorus, and a touch of reverb. Set your amp to clean with mid and treble frequencies boosted, to enhance note definition and clarity.



EXAMPLE 3 INTERMEDIATE LICKS **KENNY BURRELL**

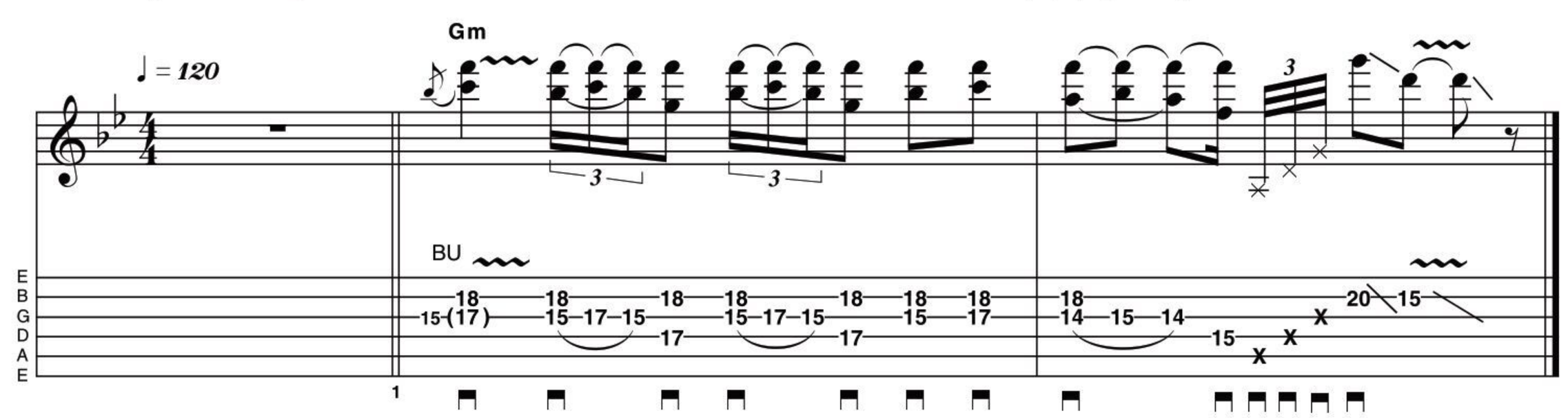
Burrell often integrates rhythm guitar figures among his lead lines. This enhances the groove and provides harmonic context for the leads. This exercise moves between the E Blues scale (E-G-A-B♭-B-D) and Em7 chord stabs. Typically, Burrell played a hollowbody Gibson guitar set on the neck pickup and a touch of reverb. If you have a solidbody guitar, select your neck pickup and roll the tone control back for a warmer, rounder sound. Knock the volume pot back a touch, too.



Jamie Hunt of BIMM Bristol has a new selection of licks to learn within half an hour. Can you crack them all at easy, intermediate and advanced levels?

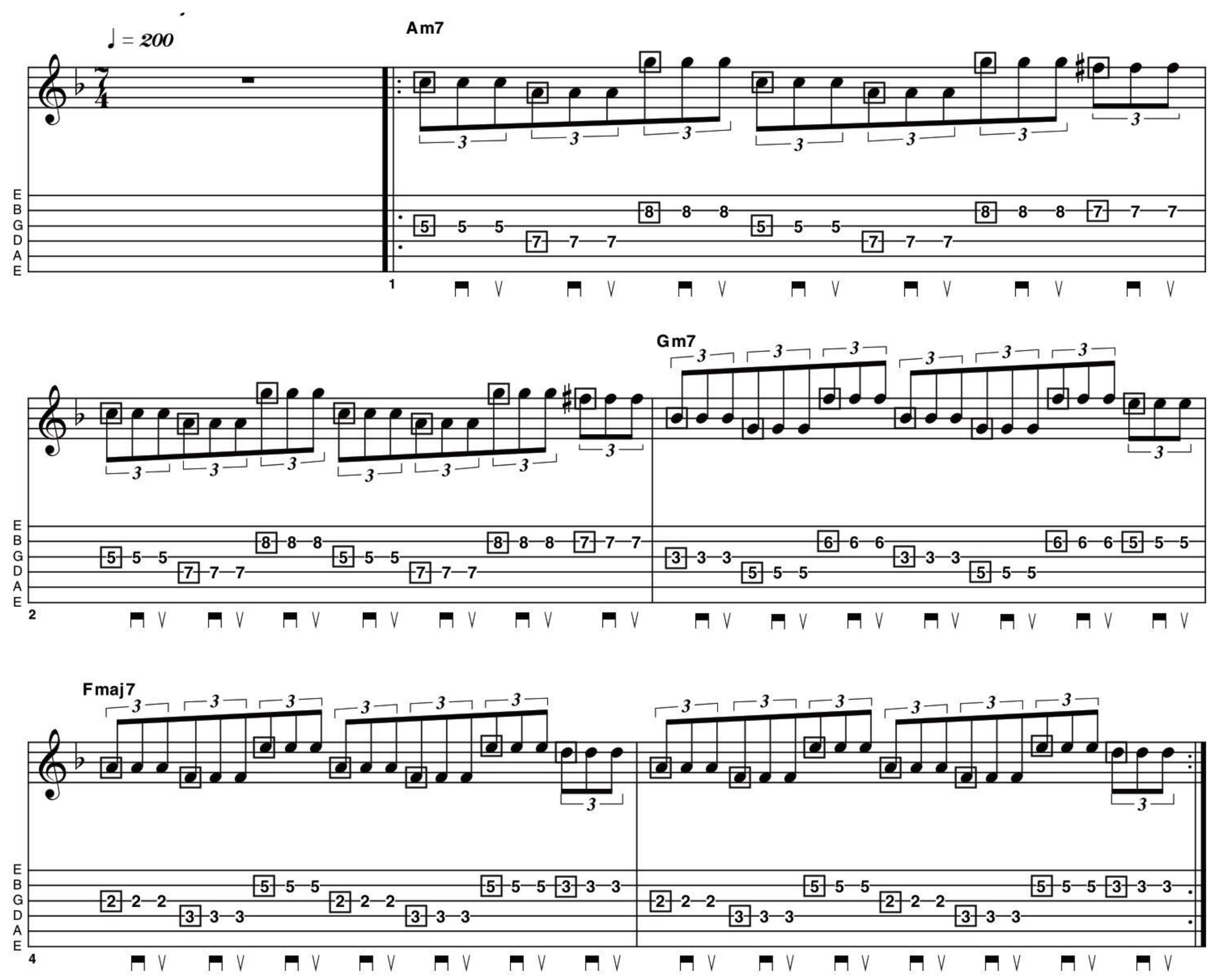
EXAMPLE 4 INTERMEDIATE LICKS **RORY GALLAGHER**

Rory created thick, double-stop textures by fretting a note on one of the treble strings while playing blues licks on the lower strings. In this exercise, F notes are played on the second string while executing licks from the G Natural Minor scale (G-A-Bb-C-D-E-F) on the lower strings. Use your neck pickup for a fat lead tone, dial in some light drive on your amp and add an overdrive pedal to increase sustain. Rory was all about the flow of his lines, always playing with a powerful attack and utter commitment.



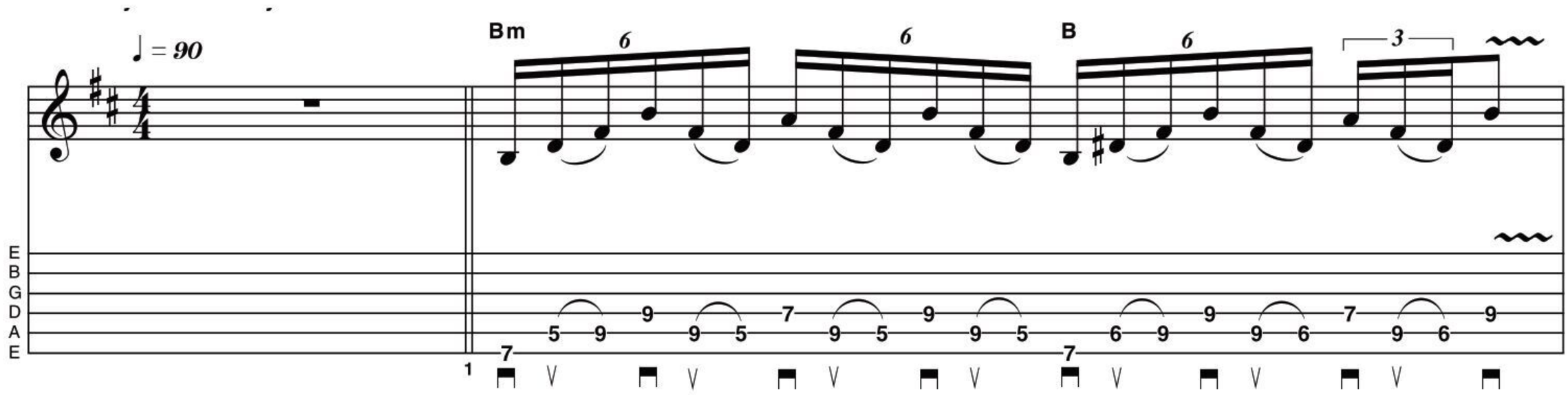
EXAMPLE 5 ADVANCED LICKS **TOSIN ABASI**

This exercise uses selective picking – a combination of hammer-ons from nowhere and alternate picking. Start by practising the hammer-on, downstroke, upstroke pattern on one note and then apply it to the full fretting-hand sequence. Use a single-coil in the bridge position if possible., or turn a humbucker down a touch. This cleans up the bass frequencies. Palm mute to remove unwanted string noise and add a light amount of gain from your amp. This will give your notes the required bite.



EXAMPLE 6 ADVANCED LICKS **MARTY FRIEDMAN**

Marty tends to play rapid arpeggio passages by combining picking, hammer-ons and pull-offs. This makes it easier to create interesting variations within each shape. To get the sound, use your bridge pickup and a decent amount of gain on your amp. If your guitar has single-coil pickups, simply add more gain and bass from the amp, to beef up your tone. Finally, use enough reverb to add size to your notes but without obscuring the rhythmic definition.



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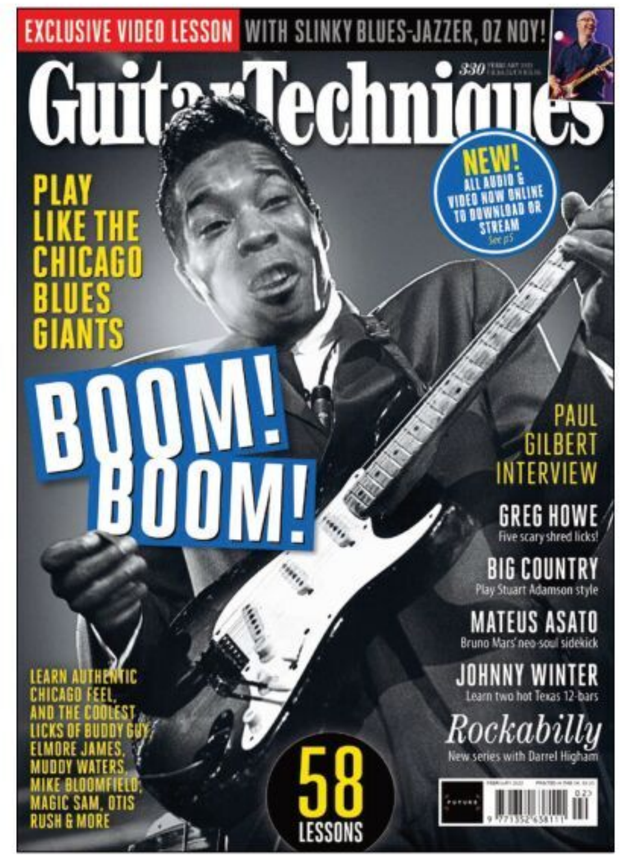
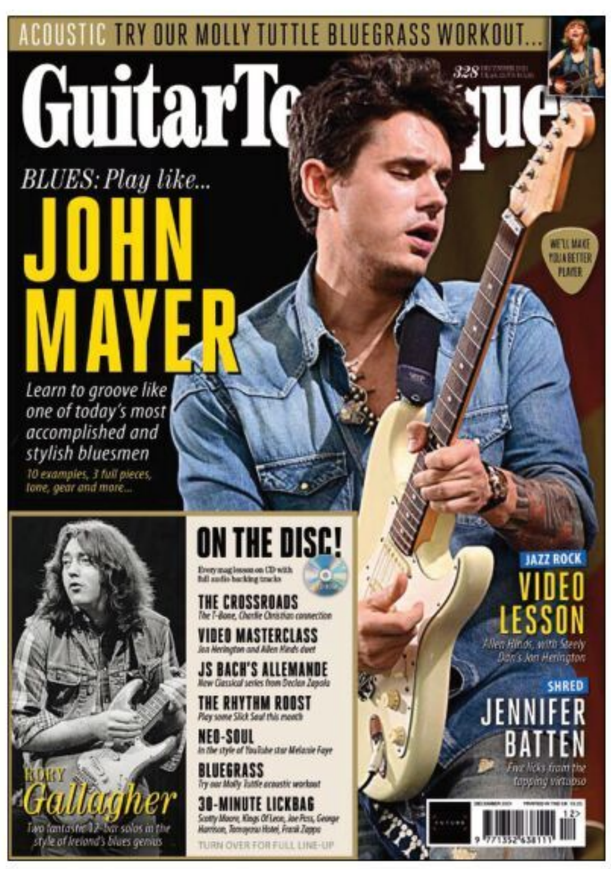
MARCH GT331
FLY ROUND THE FRETS!
Jamie Humphries brings you a superb lesson looking at how rock legato techniques have changed over the decades. It's a great feature! Plus Jimi meets Jazz over the 7#9 chord; Lita Ford, Robben Ford, Tony MacAlpine & more!



FEBRUARY GT330
10 CHICAGO BLUES GIANTS
Learn the authentic Chicago blues licks of the mighty Buddy Guy, Otis Rush, Elmore James, Mike Bloomfield, Hubert Sumlin & more. Also in this issue: Greg Howe, Big Country, Mateus Asato, Johnny Winter, Tarrega & Celtic picking!

JANUARY GT329
GARY MOORE
This cover feature is all about Gary's hard rock and fusion periods, where his playing was unashamedly ferocious. Check out five style examples and four full solos. Plus blues, jazz, shred, Southern boogie, Celtic picking & more!



DECEMBER GT328
JOHN MAYER
John Mayer Blues! He's a fine player in many styles, but he's a natural bluesman. We offer 10 examples and three full solos, Mayer style. Plus: Rory Gallagher, Molly Tuttle, Jennifer Batten, Allen Hinds with Jon Herington & much more!

NOVEMBER GT327
GROOVE GIANTS
Using ideas from 21 great groove guitarists, take your rhythm playing to the next level. Joel Hoekstra plays and explains a great rock solo. Learn a Celtic fingerstyle piece, a Fenando Sor study, SRV blues, Paul Gilbert rock, & more!

OCTOBER GT326
ALBERT KING
Through the playing of stars who idolised him, learn how Albert King influenced the greatest blues and rock guitarists. Reb Beach rock video lesson. Kirk Fletcher's jazzy rhythm chords. Plus: Napoleon Coste etude, Nirvana, Robben Ford.

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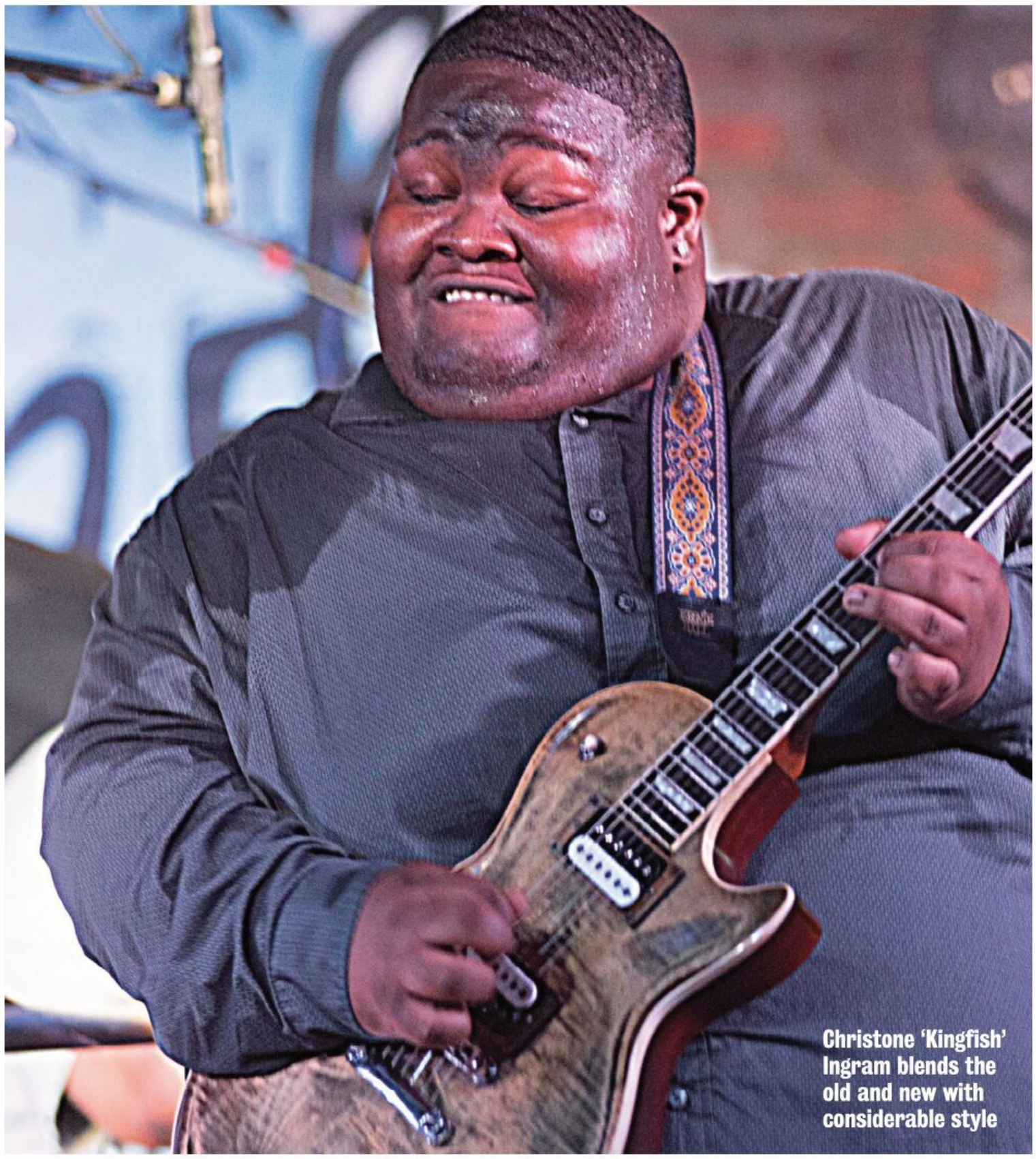
CHRISTONE "KINGFISH" INGRAM

Brought to you by... BIMM BRITISH & IRISH MODERN MUSIC INSTITUTE

Phil Short heads down to Clarksdale, Mississippi to check a young blues virtuoso who's making waves all around the world.



Christone 'Kingfish' Ingram blends the old and new with considerable style

ABILITY RATING

Moderate

Info	Will improve your
Key: Various	✔ Rhythmical phrasing
Tempo: Various	✔ Mix major & minor pentatonics
https://bit.ly/GTMAG332	✔ Application of modal scales

Enter Christone 'Kingfish' Ingram. Already a modern blues icon at just 22 years old. Kingfish displays a level of musical maturity far beyond his years, playing with tons of dynamics and delicious tone to boot. It's clear that Kingfish is well studied in all the great blues players of previous generations, with a vocabulary that is rich in fundamental blues language.

But like all of the best blues players, Kingfish has a wonderful ear for melody and rhythmical phrasing. He successfully makes this blues language all his own, with a particular knack for combining Major and Minor Pentatonic phrasing in a way that sounds lyrical, vocal and natural.

Kingfish, hailing from Clarksdale, Mississippi, has already headlined two US tours off the back of his Grammy nominated, self-titled debut album. An astonishing achievement for such a young and new artist. As well as being an accomplished player, Kingfish is an excellent vocalist and story teller - all important parts of a successful and relatable artist. In his early years, his unusual appreciation for the tradition of early blues music and his natural musical talent led him to securing a strong local fanbase, even capturing the attention of seasoned pros like Tony Coleman (BB King).

In our two studies this month, we explore two very important aspects of Kingfish's sound, his wonderfully mature grasp of combing Pentatonic sounds; an unusually sophisticated smoothness for a player of his age, and his fantastic control of dynamics and expression. In Study 1 we also get a an example of his use of the Half-Diminished or m7♭5 chord shape, often used by older-school bluesmen like T-Bone Walker, to bring out a Dominant 9th tonality when superimposed from the 3rd of the chord. You can hear him use this device across a wide range of his tracks and live performances. GT

> *"Like all the best blues players, Kingfish has a wonderful ear for melody and rhythmical phrasing, making it all his own"*

NEXT MONTH *Phil examines the amazing bluesy side of the music and guitar legend* ***Prince***

Get the Tone

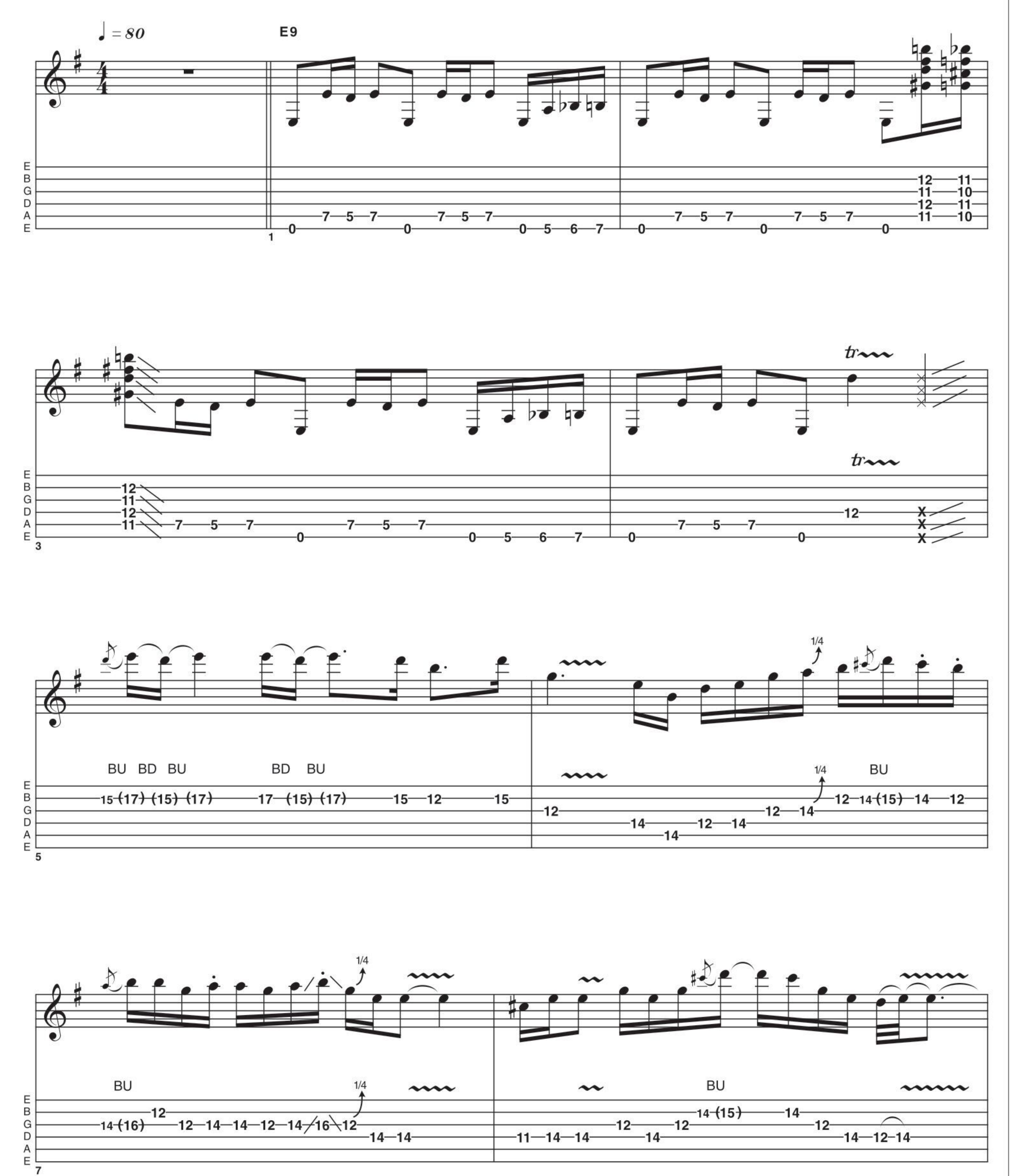
Kingfish can be seen using a few different guitars, and equally switches between Strats and LP style. Kingfish also favours heavy gauge strings, using 11-49s in standard tuning, to help give him a wider range of dynamics and a thick, warm tone. He likes clean amps, using higher-gain overdrive pedals for his drive sound. Push the mids and keep the gain relatively high for this month's solos.

TRACK RECORD Kingfish's debut self-titled album came out in 2019 earning him the #1 spot on the BillBoard blues chart and was nominated for 'Best Traditional Blues Album' for the 62nd annual Grammy Awards. The opening track, Outside Of This Town, features tons of swing and raucous energetic playing to boot, showcasing Kingfish's wonderfully lyrical, musical and fiery guitar style.

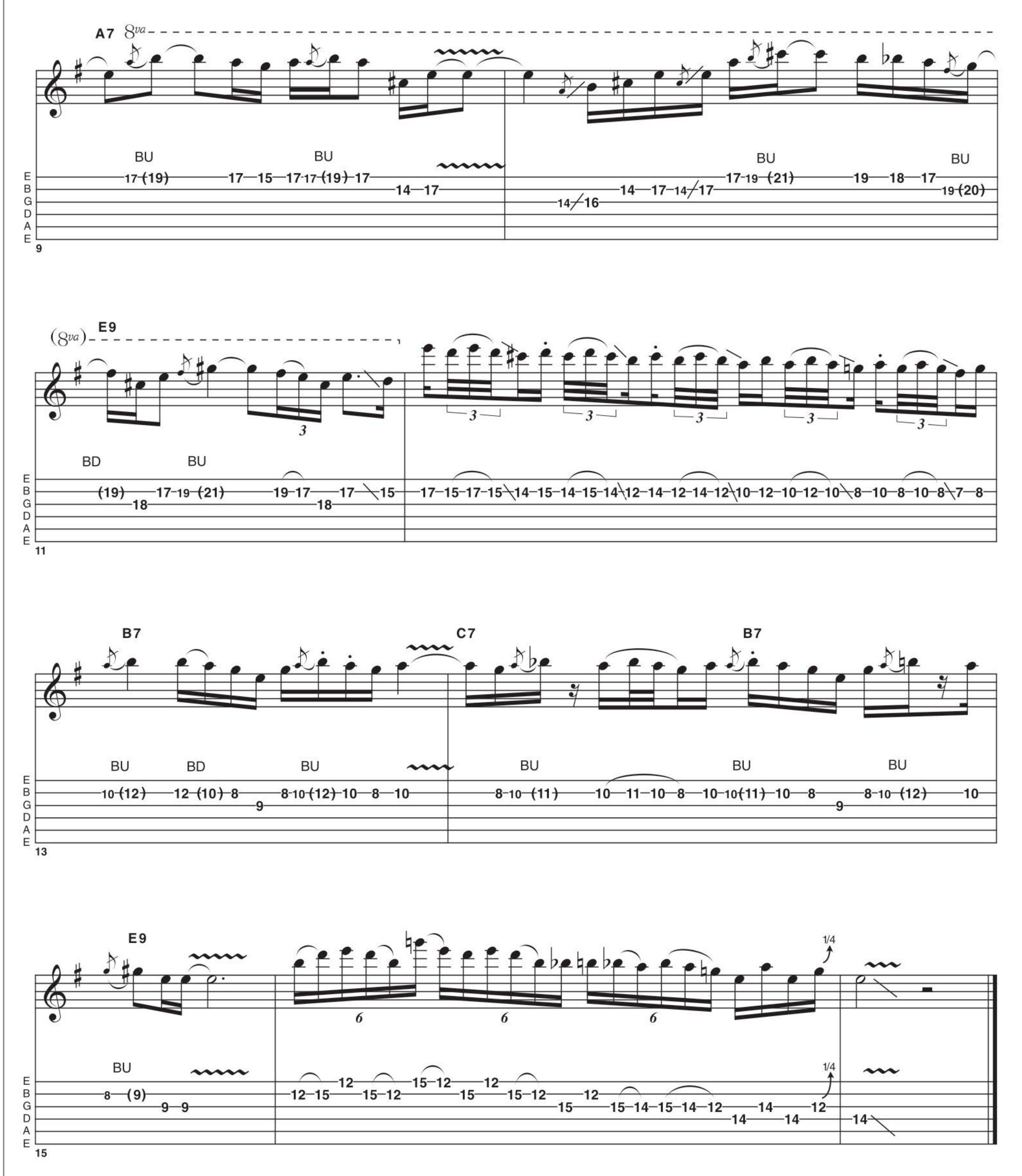
PAUL NATKIN / GETTY IMAGES

EXAMPLE 1 **STUDY 1**

This study features Kingfish's hotter, higher-gain blues tone. The tempo is very steady, so be careful not to rush the opening riff, but get it feeling really solid. It's counter-intuitive, but playing faster lines or riffs is often when guitarists tend to rush - it's a fault that's prevalent in many of us, and one we'd do well to overcome.

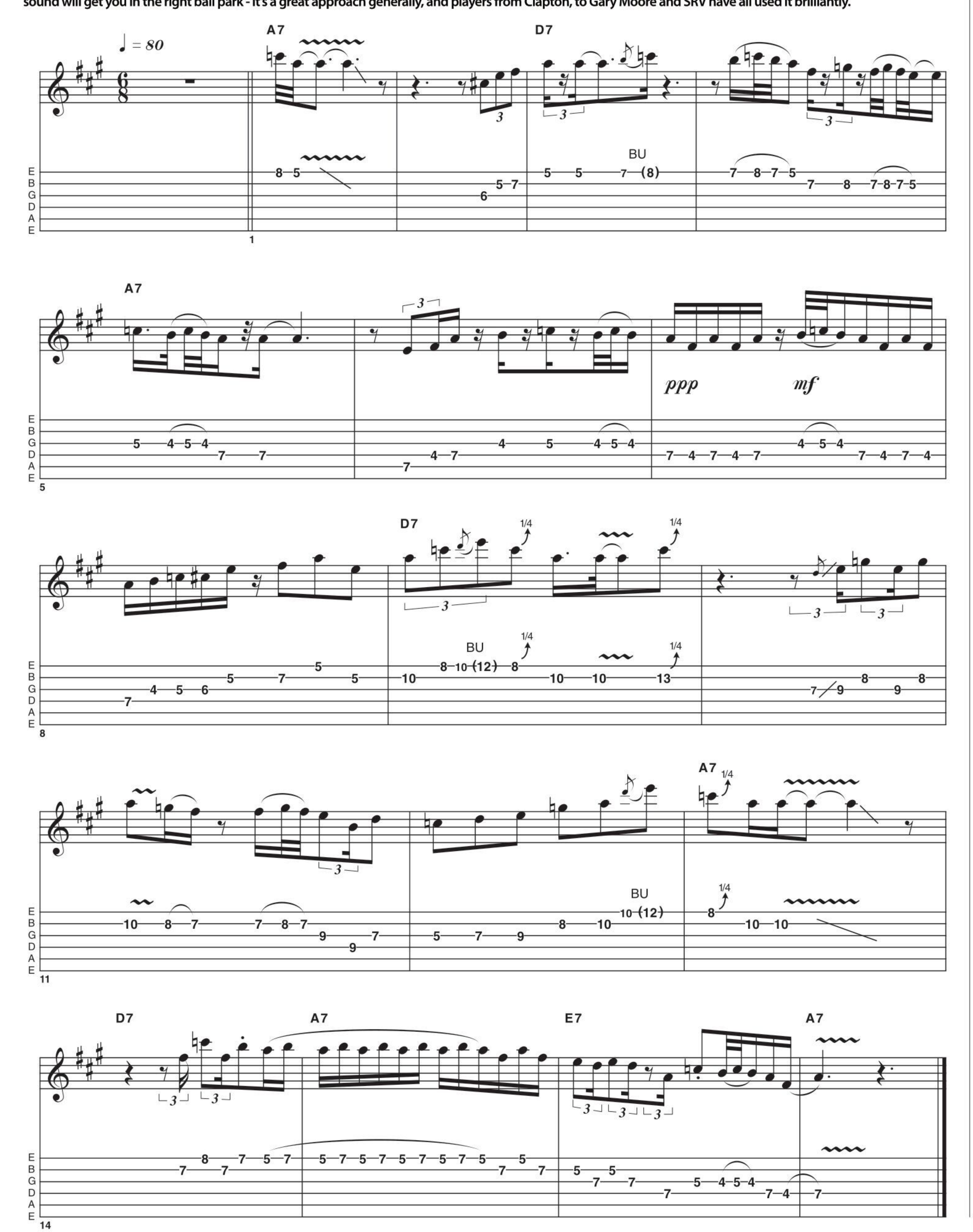


EXAMPLE 1 **STUDY 1** ...CONTINUED



EXAMPLE 2 **STUDY 2**

This study is all about dynamics and touch. Play this study with a mostly clean or 'on the edge of break-up' tone. Rolling down the volume control on an overdriven sound will get you in the right ball park - it's a great approach generally, and players from Clapton, to Gary Moore and SRV have all used it brilliantly.



THE BAND

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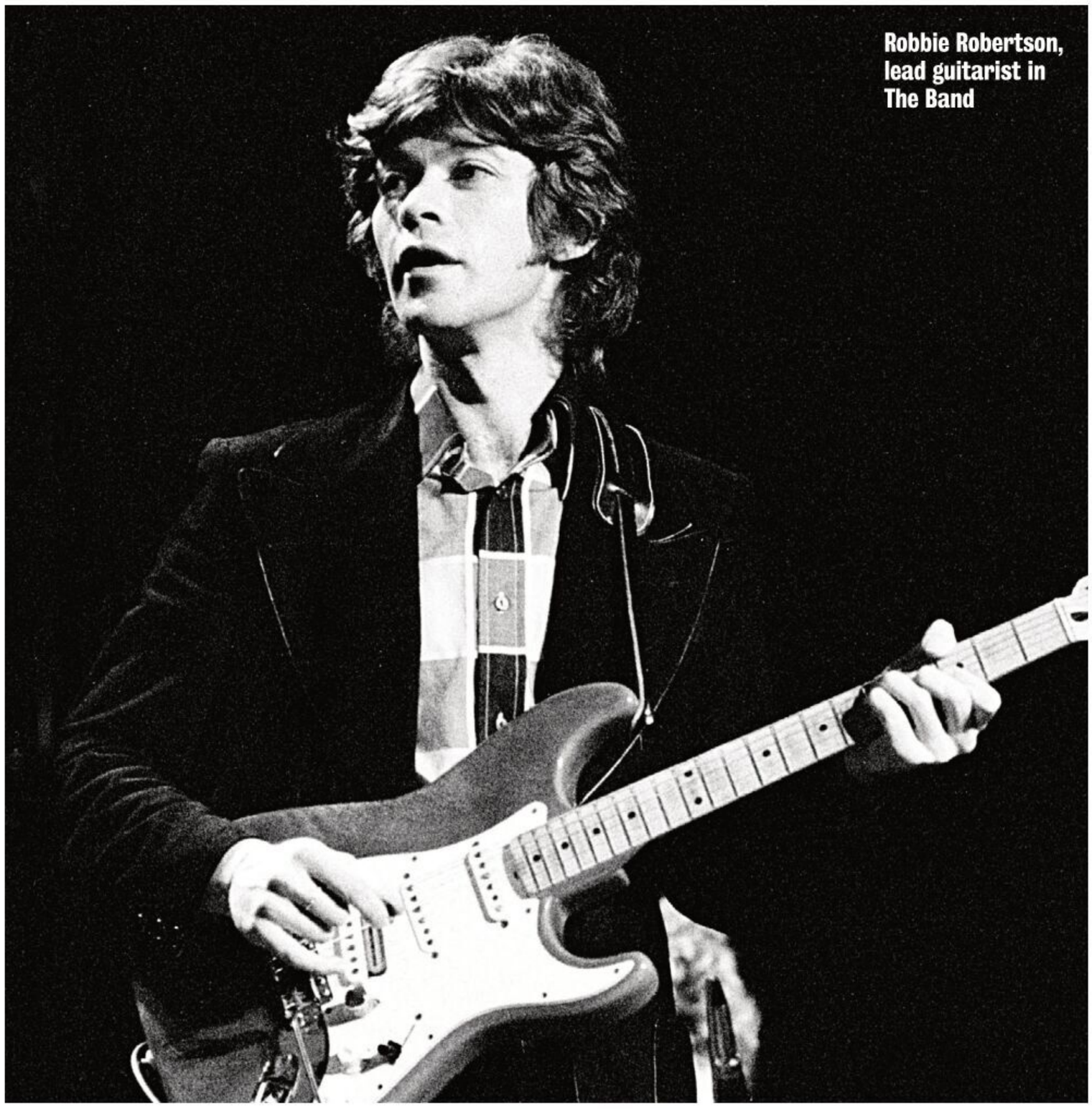
This month **Martin Cooper** checks out the hard-to-pin-down sound of a group that didn't quite know if it was folk, country, pop or bluegrass.



Robbie Robertson, lead guitarist in The Band

ABILITY RATING

Easy/Moderate

Info	Will improve your
Key: A	✔ Country-rock feel
Tempo: 92bpm	✔ Playing 'for the song'
https://bit.ly/GTMAG332	✔ Major Pentatonic soloing

The Band began their career in 1967, but had previously been known as The Hawks, backing Canadian rocker Ronnie Hawkins and then famously Bob Dylan, as he made the move to more electric based music in the mid1960s. They formed in Toronto as early as the mid 1950s and comprised Robbie Robertson on guitar, Levon Helm on drums, bass player and vocalist Rick Danko, and keyboard players Richard Manuel and Garth Hudson. They drew influence from styles such as folk, rock, jazz, country and R&B and went on to influence the likes of Pink Floyd's Roger Waters and The Beatles' George Harrison.

After playing with Dylan, The Band released their debut album in 1968, which included three songs co-written with Dylan and a track on the soundtrack to the classic film Easy Rider. Among their near endless list of successful gigs, they also played at the Woodstock Festival in 1969. Rooted heavily in American culture, their songs often featured stories and comments on rural American history. Indeed, their style was very much at the forefront of the Americana sound that has become more and more popular ever since.

Guitarist Robbie Robertson has also played on recordings by the likes of Ringo Starr, Joni Mitchell, James Taylor and Carly Simon, as well as of course Dylan and as part of The Band. He has had the type of career most players can only dream of. His music is influenced by artists such as Jerry Lee Lewis and Hank Williams, and his playing is a blend of rock and roll, country and blues. He made his introduction as a live player while still living in Canada, when he played in cover bands that included songs by Elvis Presley and Little Richard in their repertoire.

"The Band's music was very much at the forefront of the Americana sound that has become more and more popular ever since"

The track this month is in the key of A Major (A-B-C#-D-E-F#-G#) and with the exception of a bluesy G note that's bent up a quarter tone in the first section of the piece, all the notes are in that key. The solo is also more of a country based A Major Pentatonic affair (A-B-C#-E-F#) and is not built around the more obvious A Minor Pentatonic blues-rock sound of A-C-D-E-G. This keeps the track sounding much more rootsy and country tinged. Roberston was never a busy player, so concentrate instead on nailing the correct feel and groove. GT

NEXT MONTH *Martin checks out Michael Jackson and Alice Cooper's guitarist* ***Orianthi***

Get the Tone

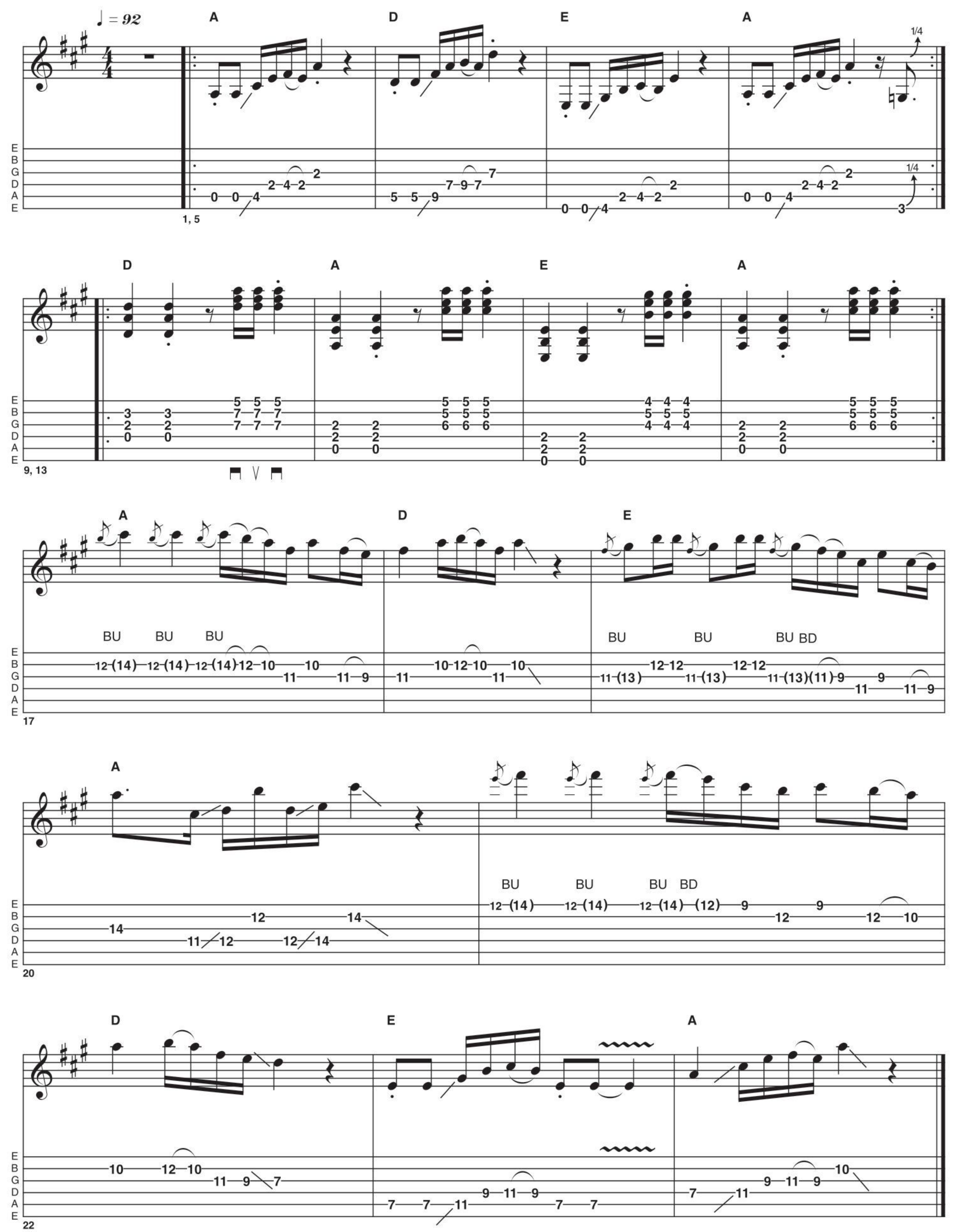
Robbie Robertson plays classic guitars like Gibson's Les Paul and the Fender Strat and Tele, usually into simple Fender amps. So, this month aim for a clean-to-crunchy tone that sits squarely in classic country -ock territory. There is a short tape delay on this month's lead guitar track, so add a dash of that, or some reverb in order to liven things up.

TRACK RECORD The Band's 1968 debut album Music From Big Pink includes Tears Of Rage and This Wheel's On Fire (later covered by Julie Driscoll and the Brian Auger Trinity), and the almost spiritual-like Dylan composition, I Shall Be Released. Their eponymous album from 1969 features Up On Cripple Creek, and the hit Rag Mama Rag. There is also the live album The Last Waltz which was released in 1978.

GUSBERT HANEKROOT / GETTY IMAGES

EXAMPLE 1 **THE BAND STYLE**

There is a lot of space in the track, and in general the rhythm part features small chord fragments or single-note linking lines to play. So, the emphasis this month is on sitting inside the track and supporting the entire ensemble effectively. - ie, playing for the song. The country-rock style solo has a number of bends, which need to be played confidently, but with a fairly light touch, good intonation and great feel.



SHRED!

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From Fever Dream to Winery Dogs, Mr Big to Greg Howe and even Poison, **Charlie Griffiths** delves into Richie Kotzen's rich back catalogue.

Richie Kotzen and Winery Dogs partner, Billy Sheehan

ABILITY RATING

Advanced

Info	Will improve your
Key: Various	✔ Three-notes per-string lines
Tempo: Various	✔ Legato playing
https://bit.ly/GTMAG332	✔ Sliding position shifts

As with so many of the guitar legends we are covering in this series, as well as holding down a solo career, Richie has enjoyed stints with Mr Big and Poison, as well as critically acclaimed fusion collaborations with Greg Howe in the 90s; Tilt, released in 1995, is considered a hidden gem of instrumental guitar music. Richie clearly likes to keep busy as he is also a member of hard rock trio Winery Dogs with Mike Portnoy and Billy Sheehan. The Kotzen style stems from hard rock and blues attitude, fuelled by fast organic legato, and quick-fire Pentatonics with fusion-esque intervallic choices which add a unique colour to the Kotzen canvas.

In this lesson we will explore some of the elements for which Richie Kotzen is best known, starting with a three-notes-per-string Pentatonic shape. Combining two neighbouring Pentatonic positions into a larger three-notes-per-string shape is a great way to speed up your Pentatonic playing and make it more legato friendly.

Example 2 focuses on two-notes-per-string picking for a big E Minor Pentatonic lick covering most of the fretboard. When using a pick, Richie tends to keep the tip of it slanted upwards, so instead of picking each string 'down-up', it is actually more an 'in-out' motion. The upward and outward motion frees the pick from the strings, making the next string transition and downstroke cleaner and more accurate. For Example 3, we delve in to Richie's fusion side with a D Dorian lick played in a swung 16th-note feel. This means the second and fourth notes of each beat are twice the length as the first and second, creating a triplet feel. The notes themselves can be viewed as sets of two-string triad arpeggios, drawn from the wider scale shape.

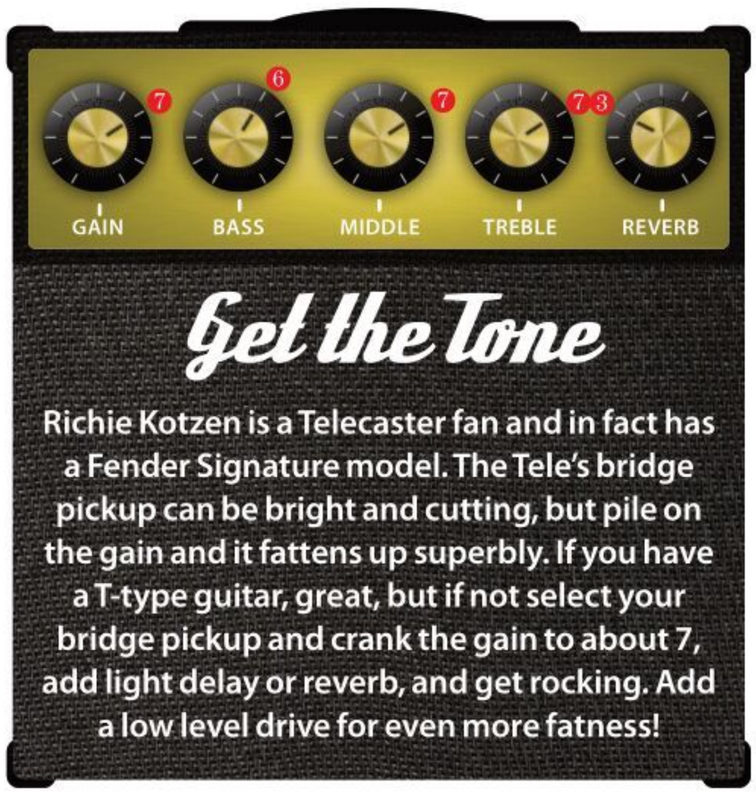
Richie's style features a lot of slinky slides, and Example 4 shows a cool method for sliding between scale fragments. In latter years Richie has opted to ditch the pick completely and plays everything fingerstyle. This would be a good lick to experiment with such an approach.

"The Kotzen style stems from hard rock and blues attitude, fast legato and quick-fire Pentatonics, with fusion-esque intervals"

Our final example is a high-speed, high-energy blues-rock lick based in B Blues scale. The lick begins with the three chromatic Blues Scale notes and incorporates some string skipping to other notes in the position. Next we use legato to stretch out to wider intervals on the treble strings, as well as mixing up note groupings for an organic approach to the phrasing.

Play each example slowly and accurately and focus on producing a strong, clear tone while keeping the unused strings muted. Once the lick sounds clean and tidy, then gradually speed up and play along with the backing tracks provided. GT

NEXT MONTH *Charlie brings you five hot shred licks in the style of the great* ***Vinnie Moore***



Get the Tone

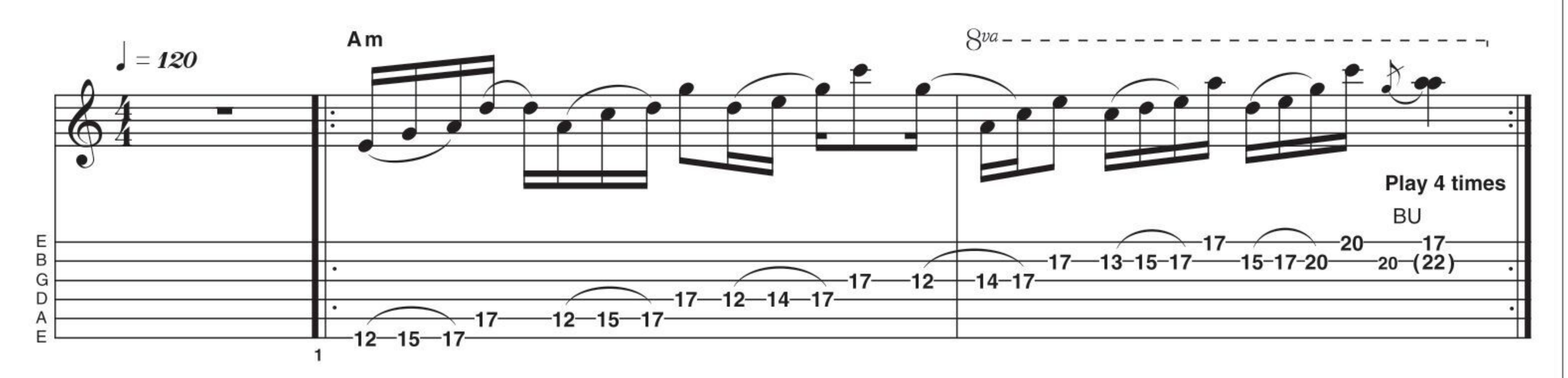
Richie Kotzen is a Telecaster fan and in fact has a Fender Signature model. The Tele's bridge pickup can be bright and cutting, but pile on the gain and it fattens up superbly. If you have a T-type guitar, great, but if not select your bridge pickup and crank the gain to about 7, add light delay or reverb, and get rocking. Add a low level drive for even more fatness!

TRACK RECORD Like many others, Richie Kotzen's recording career started on the Shrapnel label, with his self-titled debut in 1989, and Fever Dream in 1990. These albums turned guitar players' heads the world over. In 2020, Richie celebrated his 50th year with an album of 50 new songs entitled 50 For 50! His latest release is the Smith/Kotzen album, in which Richie teams up with Iron Maiden's Adrian Smith.

LORNE THOMSON / GETTY IMAGES

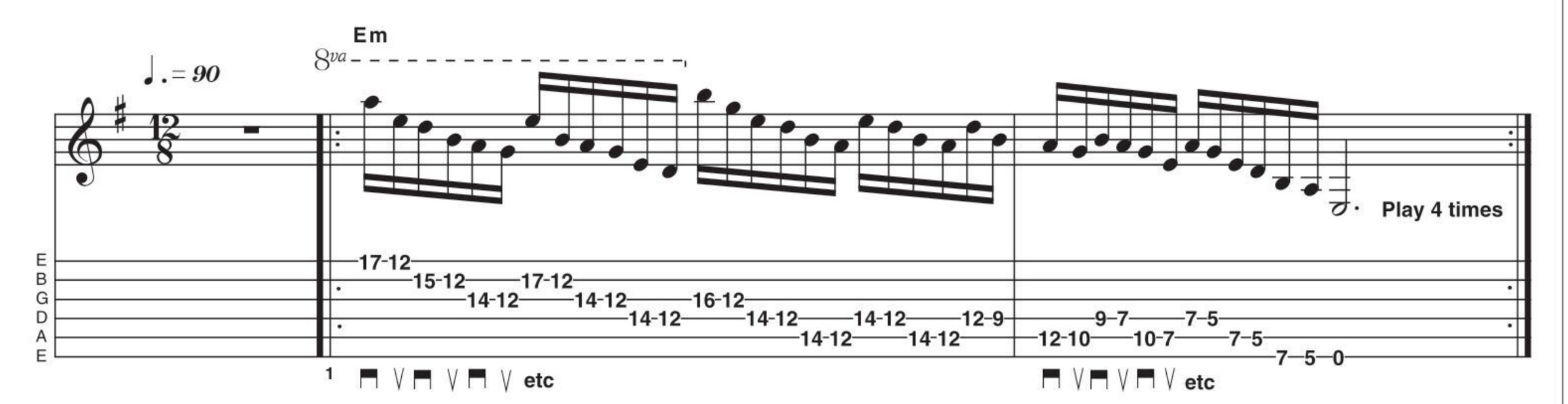
EXAMPLE 1

Hammer-on the first three notes with first, second and third fingers, then roll your fourth finger onto the fifth string as you pick the note; repeat this fingering on the fifth and fourth strings. For the remaining strings use first, second and fourth fingers. Finish with a unison bend using first and third fingers.



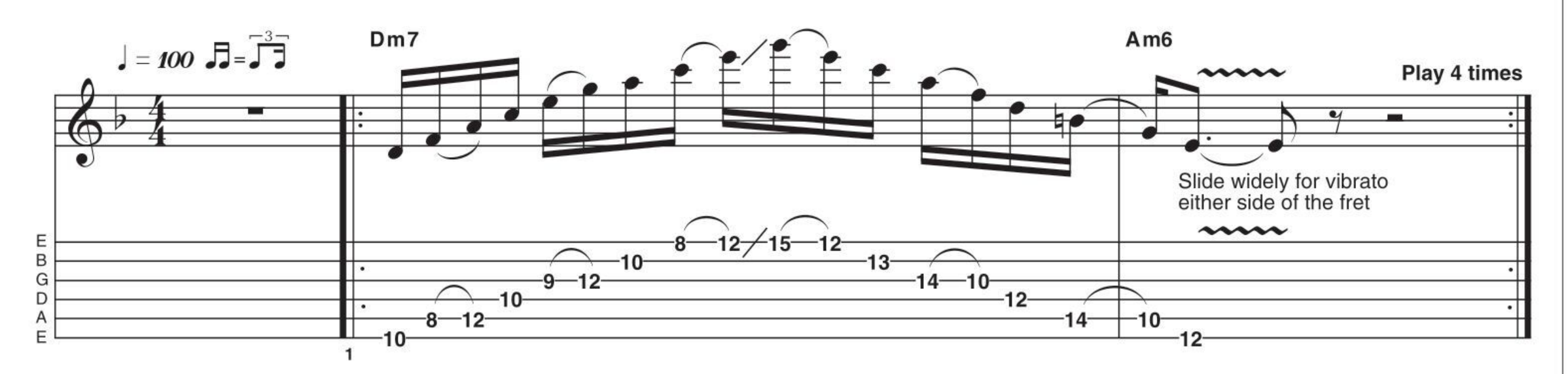
EXAMPLE 2

Use your fourth and first fingers on the first string, followed by third and first on the next two strings. Repeat this fingering with a sextuplet feel for the first three beats. Now walk down fourth and fifth strings with four-note phrasing before finishing with a six-note phrase. Use strict alternate picking throughout.



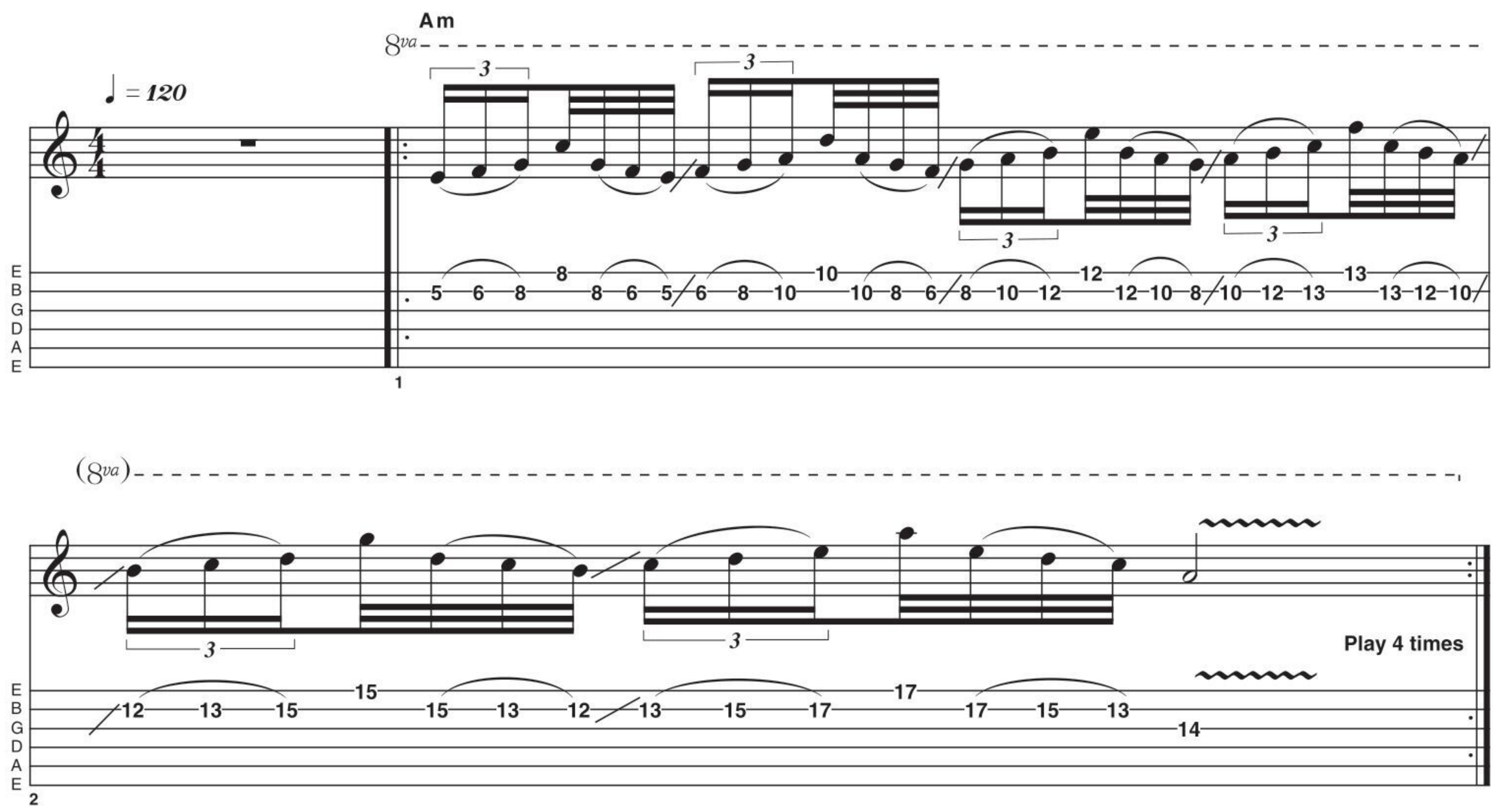
EXAMPLE 3

For this D Dorian (1-2-♭3-4-5-6-♭7) based lick use your second finger to play the 10th frets on sixth, fourth and second strings, and use first and fourth fingers to hammer-on the two-note groups on the remaining strings. Use your pick to smoothly and lightly pick each string in a sweeping motion. Next slide up with your fourth finger and descend using the same fingering and pick each string with a soft upstroke.



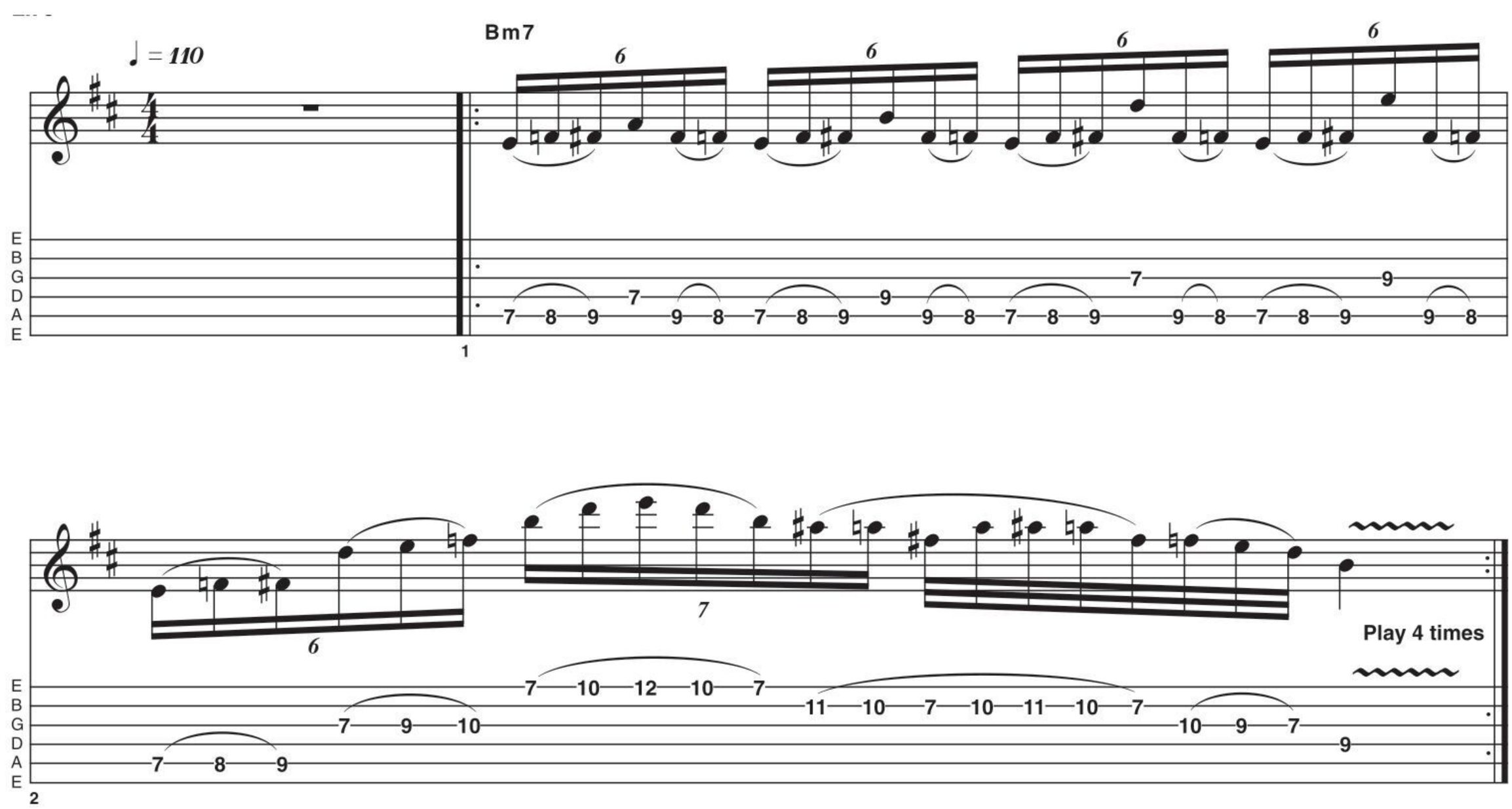
EXAMPLE 4

Hammer-on with first, second and fourth fingers, then roll your fourth finger onto the first string in order to mute the second string. Next roll back to the second string and pull-off back down to 5th fret. After completing that seven-note phrase, slide up one scale step and repeat the fingering in the new position. Repeat this method as you ascend one note at a time through the A Aeolian mode (1-2-♭3-4-5-♭6-♭7).



EXAMPLE 5

On the fifh string, hammer-on and pull-off with your first, second and third fingers while using first and third digits to grab notes on the higher strings. In bar 2, string skip up to the third and first strings and stretch up to the 12th fret. The legato phrasing here is six notes, seven notes, then eight notes per beat. Improve general accuracy and timing here by targeting the notes on the downbeats, in order to stay with the pulse of the track.



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TOM MISCH

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In the final instalment of his series, RGT's **Simon Barnard** looks into the playing style of British guitarist, songwriter and producer, Tom Misch.

ABILITY RATING

Moderate

Info	Will improve your
Key: Am	✔ Syncopated rhythms
Tempo: 95bpm	✔ Jazz inspired soloing
https://bit.ly/GTMAG332	✔ Staccato lines

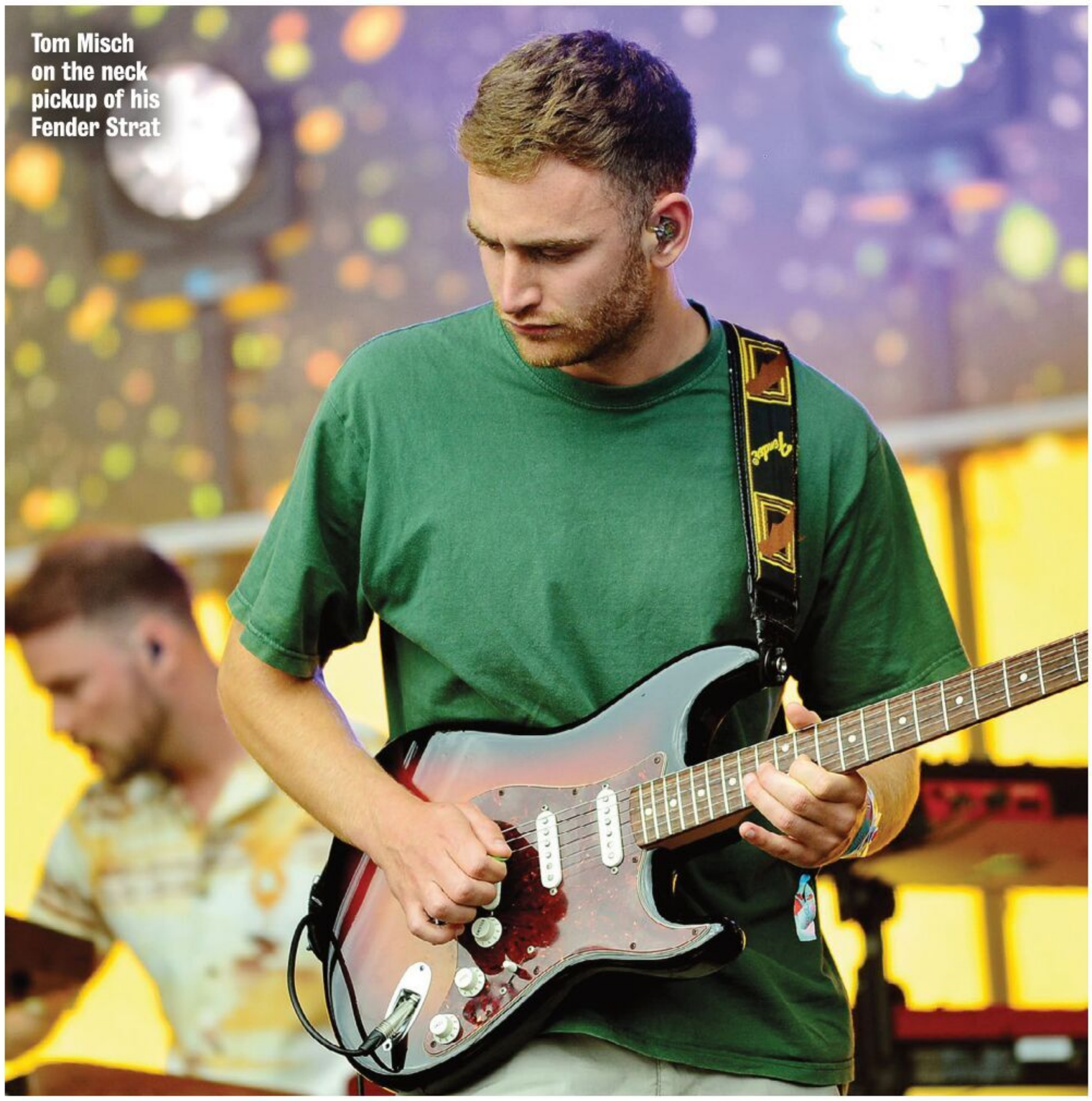
Tom Misch's guitar style fuses elements of jazz, funk, neo-soul and R&B. His sense of timing and groove is a big part of his sound. He plays 'in the pocket', often sitting just behind the beat with a subtle swing and a relaxed groove. Tom's rhythm work is embellished with jazzy chords, which make his sound bang up to date. He often uses fingerstyle to play syncopated rhythm passages but will switch to a pick for a more forceful attack.

Misch's lead playing is undeniably smooth. His note choice is always well considered, opting for chord tones outside of the usual 1st, 3rd, 5th and 7th degrees, such as the 9th to add colour and a much jazzier sound. He uses Pentatonics to great effect when playing bluesy lines, but it's those 9ths, 13ths and chromatic passing notes that provide the sophistication to his silky smooth phrasing. And it's this which makes Misch so identifiable. One facet of his playing - also adopted by Melanie Faye - is single-string slides that provide a human-esque, vocal quality to the phrasing. He also uses quick slides to execute trills between two notes a semitone apart - as fusion bassists often do. Another articulation technique he favours is staccato. This technique of playing short and sharp notes is the polar opposite to Tom's much smoother, gliding approach. Incorporating both techniques produces effective and interesting melodic lines within his solos.

Misch is more often than not found playing a Fender Strat, usually on the next pickup for a warmer tone. Although a clean tone is usually favoured, he uses an envelope filter for optimum levels of funk.

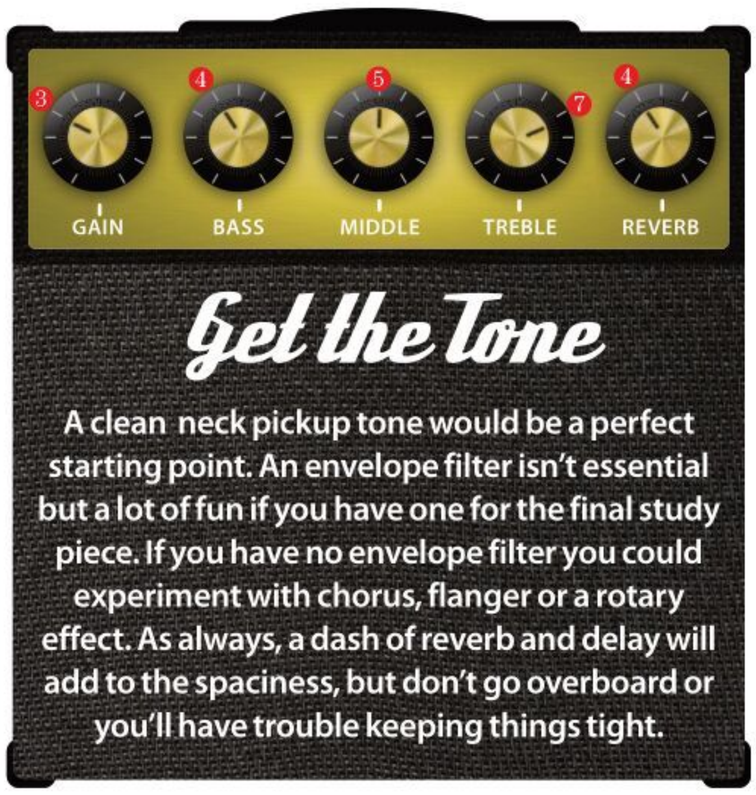
"He uses Pentatonics when playing bluesier lines, but it's those 9ths, 13ths and chromatic passing notes that provide sopistication"

The one that seems to be favoured is the Moog Moogerfooger MF-101 low pass Filter, which creates an auto-wah type sound that's, again, often used by funk bassists. You'll hear how this effect works in the solo on this month's example track, which highlights some of Tom's syncopated Latin rhythm lines, staccato melodies, slides and jazz inspired phrases, with chromaticism and use of the 9th degree of the scale for extra colour. I hope you have enjoyed this series on neo-soul as much I have enjoyed creating it. GT



Tom Misch on the neck pickup of his Fender Strat

NEXT MONTH *Simon begins a brand new series that looks at playing great* ***Reggae Guitar***



Get the Tone

A clean neck pickup tone would be a perfect starting point. An envelope filter isn't essential but a lot of fun if you have one for the final study piece. If you have no envelope filter you could experiment with chorus, flanger or a rotary effect. As always, a dash of reverb and delay will add to the spaciness, but don't go overboard or you'll have trouble keeping things tight.

TRACK RECORD Tom Misch's 2018 debut album Geography is full of superb tunes. His second album What Kinda Music was released in 2020 on the Blue Note Records jazz label, a collaboration with jazz drummer Yussef Dayes. I would also recommend some YouTube videos such as his Tiny Desk Concert performance and his live session of Losing My Way featuring Vincent Fenton, aka FKJ (French Kiwi Juice).

JIM DYSON / GETTY IMAGES

EXAMPLES **TOM MISCH**

EXAMPLE 1 This first example shows how Misch might approach playing rhythm guitar. The progression is based around a Minor II-V-I progression in A Minor and is played using fingerstyle technique. Use you thumb for the bass notes and your first, second and third fingers for the rest of the chord.

EXAMPLE 2 This idea illustrates how Tom uses the staccato technique to play single-notes riffs in the lower register. The trick is to lock in with the drums and bass guitar, always aiming to sit in the pocket and not rush the pulse.

EXAMPLE 3 This is a jazz inspired repeating lead motif. The 9th degree of the scale (B) is used at the start of the first three bars for a smooth jazz sound. Notice how these notes are approached via a slide from the B♭ note at the 11th fret. The final bar features a chromatic line, once again showing some of Tom's inherent jazz influences.

EXAMPLE 4 This final example further explores some lead ideas. The first bar employs A Minor Pentatonic scale before the 9th surfaces again in bar 2. Then we see a legato (slide) move that goes from the D note to the E♭ and E. The final lick is based around an Am11 arpeggio where the B and D notes are played with the staccato rhythm that Tom loves to exploit. You'll find many of the ideas from these examples in the following piece. Have fun!

Ex 1 ♩ = 95 — Bm7♭5 — E7♯9 — E7♭9

Am7 — A♯dim — Bm7♭5 — E7♯9 — Am6

Ex 2 Am7

Ex 3 Am7

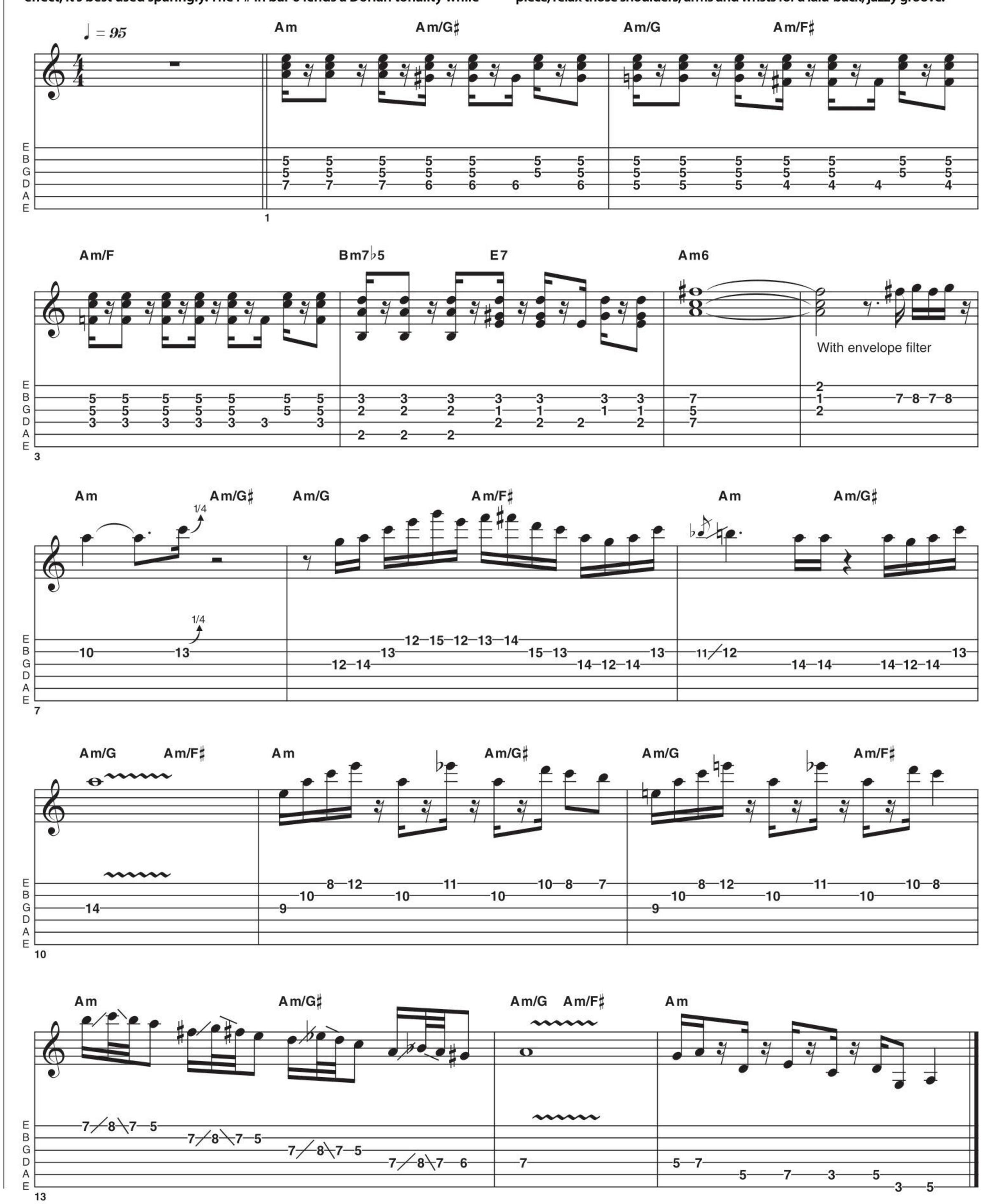
Ex 4 Am7

STUDY PIECE **TOM MISCH**

[Bars 1-5] Here we see a similar Latin inspired syncopated idea from Example 1. Use your thumb along with the first and second fingers, but watch out for the separate thumb/finger line at the end of each bar.

[Bars 6-10] Now for our first solo phrases. Notice the sound of the envelope filter? It's an effect that really adds 'vibe' to ideas like this but, as with any 'big' effect, it's best used sparingly. The F# in bar 6 lends a Dorian tonality while some chromaticism in bar 8 adds a jazzy vibe. The 9th degree (B) in bar 9 adds the colour we've explored in the previous examples.

[Bars 11-12] That choppy staccato sound again, before the slippery lick at bar 13 - use the third finger on your fretting hand for the quick semitone slides, then a unison A Minor Pentatonic lick ends the piece. For all the Examples and the full piece, relax those shoulders, arms and wrists for a laid-back, jazzy groove.



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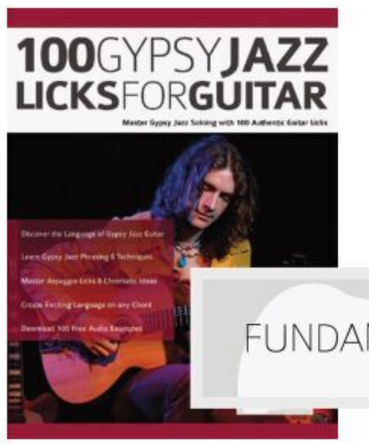
GYPSY JAZZ

This month, in a brand new series, renowned English guitarist **Remi Harris** demonstrates his approach to playing authentic gypsy jazz.



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FUNDAMENTALCHANGES

ABILITY RATING

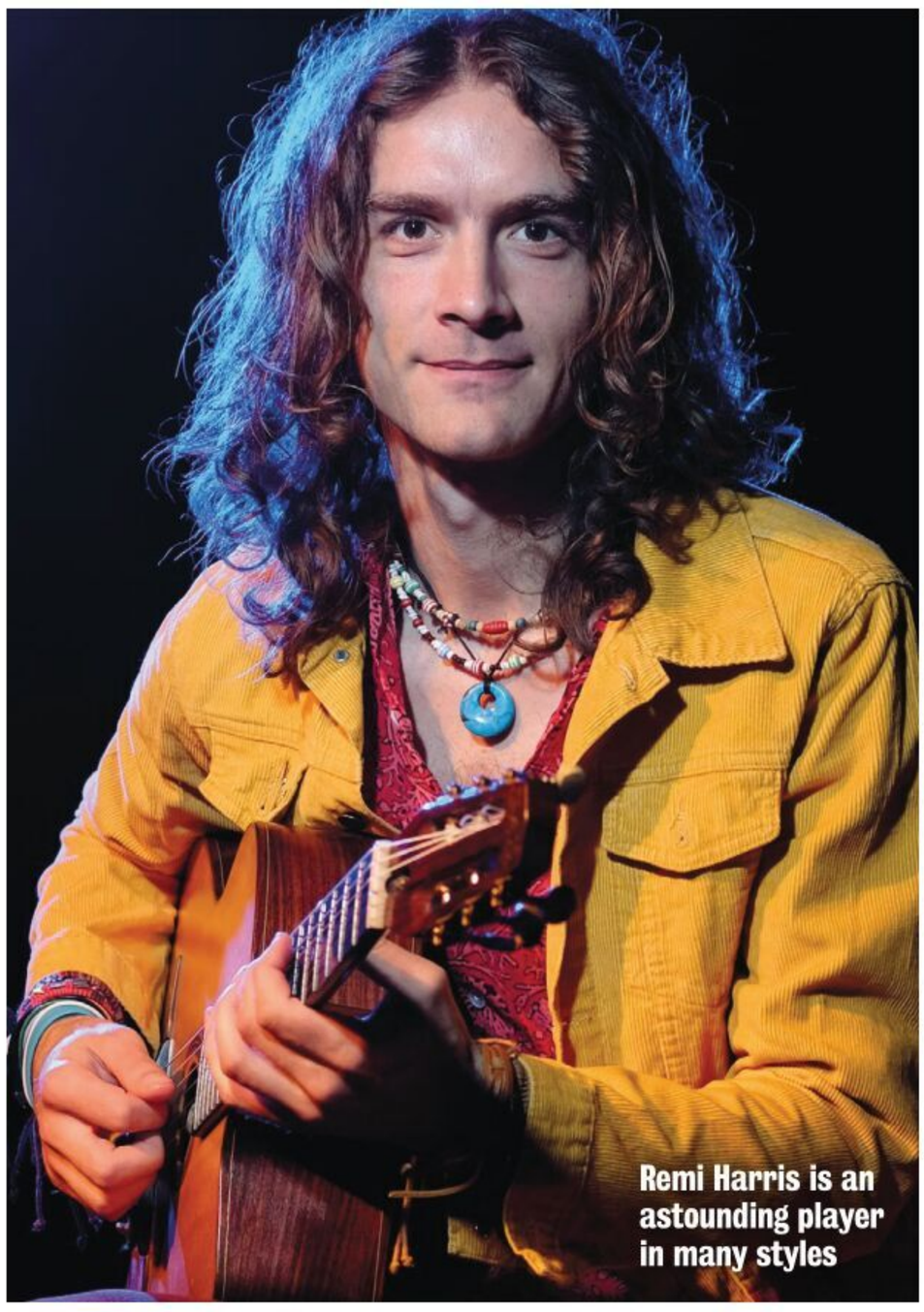
Moderate/Advanced

Info	Will improve your
Key: Various	✔ Gypsy jazz technique
Tempo: Various	✔ Use of chord tones
https://bit.ly/GTMAG332	✔ Mixing chromatic ideas

The enduring popularity of gypsy jazz means that there is as much interest in learning this style of music as there has ever been. Like rock or blues, gypsy jazz has its own specific vocabulary, and in this series I've put together a collection of essential phrases to help you learn the language, and sound authentic. Some are very accessible, while others are more challenging, for when you're ready to stretch yourself a bit more. Later, we'll be learning some II-V-I licks, but in the first three articles we'll be playing over static chords. This month, I'll use Dm7 to show you my approach, and some of my ideas.

When I create licks, I generally think in terms of chord tones and movements. I may play ideas that are scale-based from time to time, but my main focus is on the individual chord tones and how they relate to the root note, and/or the home key of the sequence. A good way to start thinking like this is to focus on a specific chord shape, the chord tones that make it up, and the other chord tones that are located nearby. Visualise a chord shape and think of all notes in relation to its root. For example, we are basing our ideas around this Dm7 shape (see diagram).

The chord tones shown are the strong notes. The root, ♭3, 5th and ♭7 are all safe notes we can rest and use to create melodies. But, we can also use notes located around the chord tones, in the same fretboard area, to create lines.



Remi Harris is an astounding player in many styles

Some of the notes around the chord tones in this zone will be repeated chord tones and others will be extended tones, as shown in the grid opposite. Within this shape are repeats of the root, ♭3, 5th and ♭7. Then we have the 6th, 9th and 11th 'extended' tones. These extensions will add a different colour to the Dm7, without going outside the harmony.

Another group of passing notes – those that are neither chord tones nor extensions – are chromatic notes. These don't belong to the parent chord. See the chromatic note options in relation to the root note in the diagram opposite.

If the strong chord tones are in the foreground, then these two sets of passing notes are in the background. Extensions like the 6th, 9th and 11th are not too far away, so these notes will create a different 'colour' of Minor chord. Others, like the ♭5, ♭9, or the use of the Major 3rd over a Minor chord, create a sound much further away from the foreground tones.

When we combine these two sets of colours, we can compose licks that weave in and out of the harmony, thus creating the appealing sound of harmonic tension and release. A great tip here is to aim to play chord tones and extensions mostly on downbeats, and chromatic passing notes mostly on up beats. If you play chord tones on the strong beats most of the time, your licks will sound grounded, no matter how many chromatic embellishments you add. Of course, this idea can be applied to any chord shape you know.

"The root, ♭3rd and ♭7 are safe notes that we can use to create melodies. But we can also use notes located around the chord tones"

Now let's learn some staple gypsy jazz licks. I'll be using a variety of Dm7 shapes to base the licks around, starting with a position-shifting ascending line based around these various D Minor shapes. GT

NEXT MONTH *Remi brings us another gypsy jazz lesson from* ***Fundamental Changes***

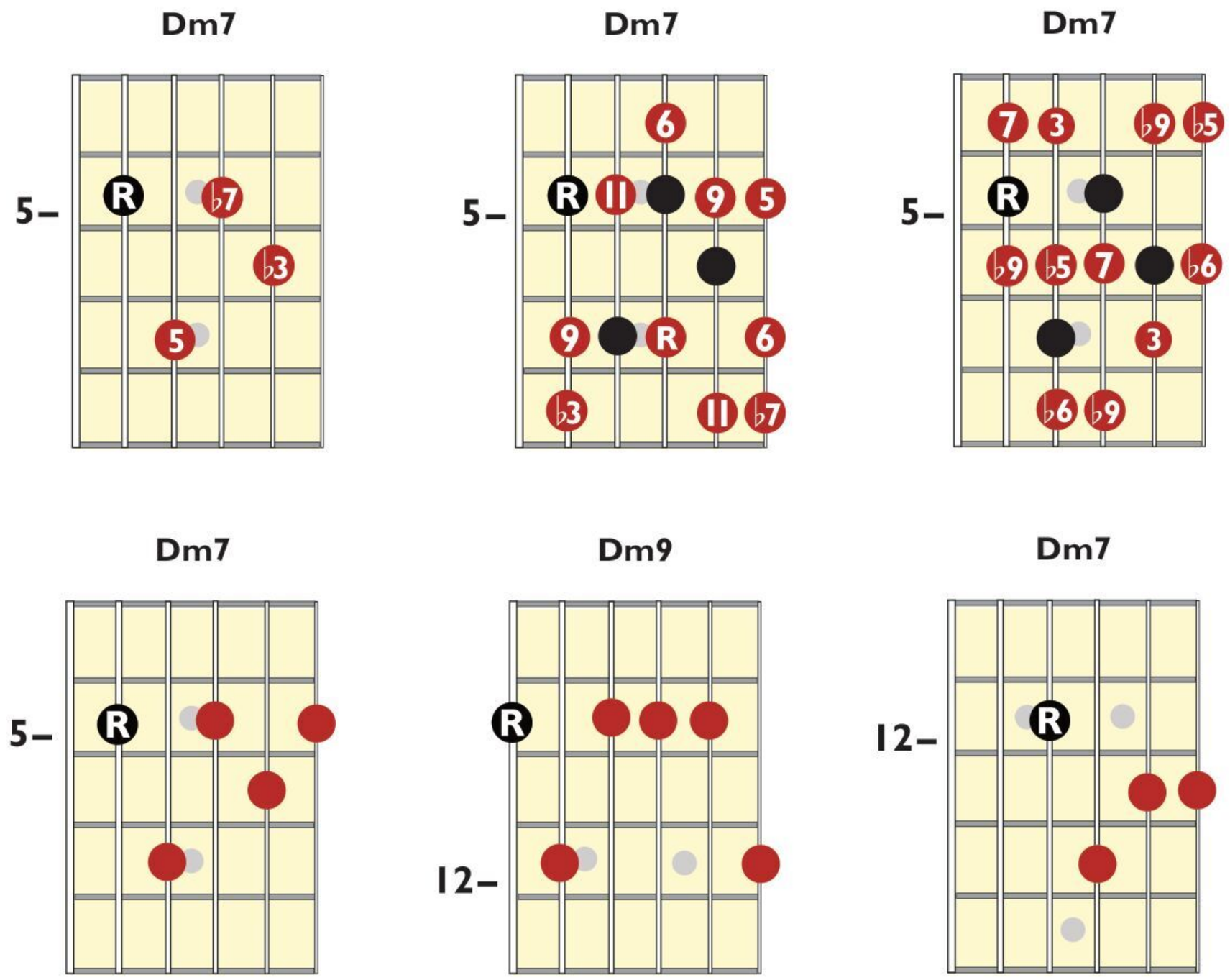
Get the Tone

If you want to take gypsy jazz seriously, you'll need a dedicated instrument, usually patterned after Selmer/Maccaferri guitars, designed to project single notes and kick out chomping chords. However a regular acoustic with a heavy pick will sound fine, and even Django went electric, so these licks will sound great that way too. Try light reverb. Or even none at all.

TRACK RECORD Acknowledged as the father of gypsy jazz guitar, Belgian legend Django Reinhardt laid down the template in his work with Stephane Grappelli and the Quintette du Hot Club de France in the 1930s and 40s. Djangology, released in 1961, is a great compilation featuring famous tracks like the title track itself, Minor Swing, Beyond The Sea, I Got Rhythm. Jazz In Paris features the brilliant Nuages.

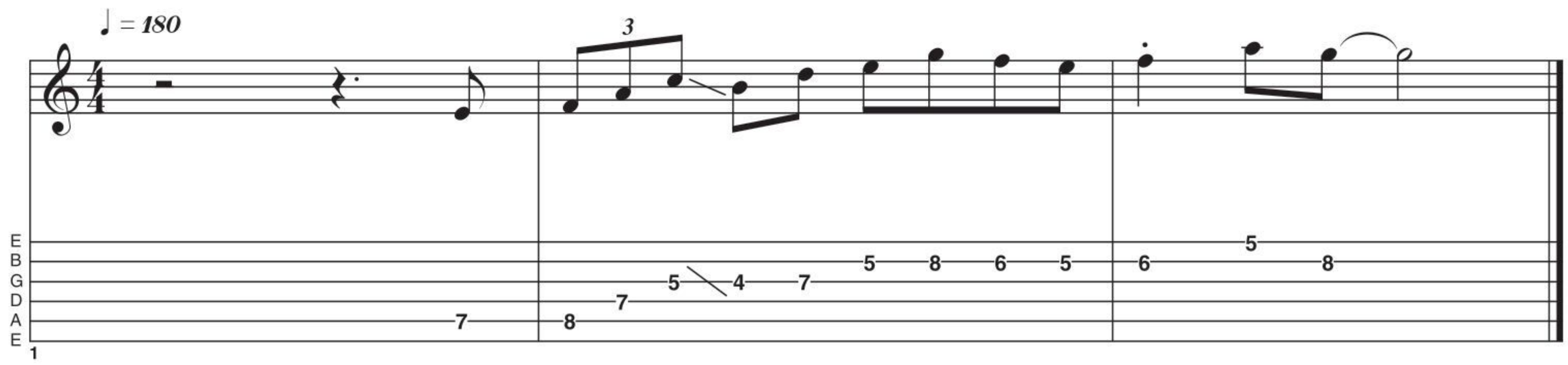
DIAGRAM **CHORDS & SCALES**

We are basing our ideas around the five string chord shape of Dm7.



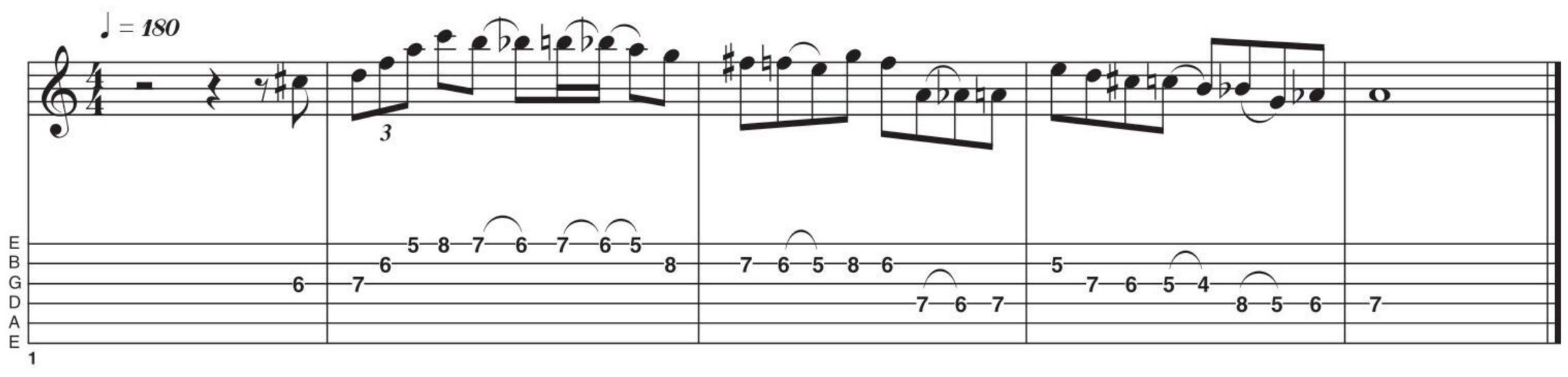
EXAMPLE 1 **CHORD TONES AND EXTENDED NOTES**

Here's a simple lick based on the first two fretboard diagrams shown above that uses a combination of chord tones and extended notes. It ends on the G (11th) note on the second string to create a Dm11 sound.



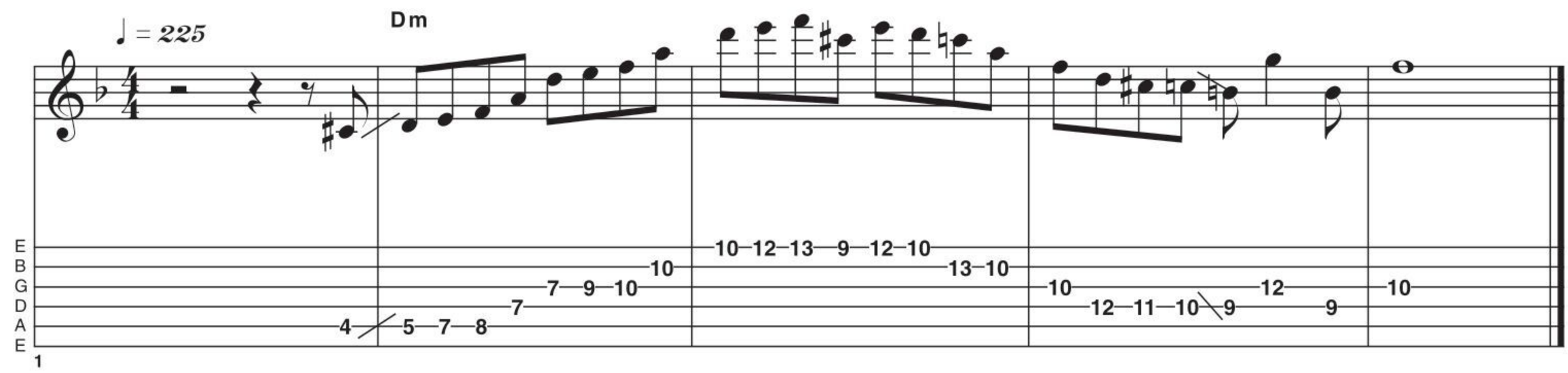
EXAMPLE 2 **LONGER LICK WITH EMBELLISHMENTS**

Work through this longer lick and identify which extended and chromatic notes I've used to embellish the basic Dm7 chord shape.



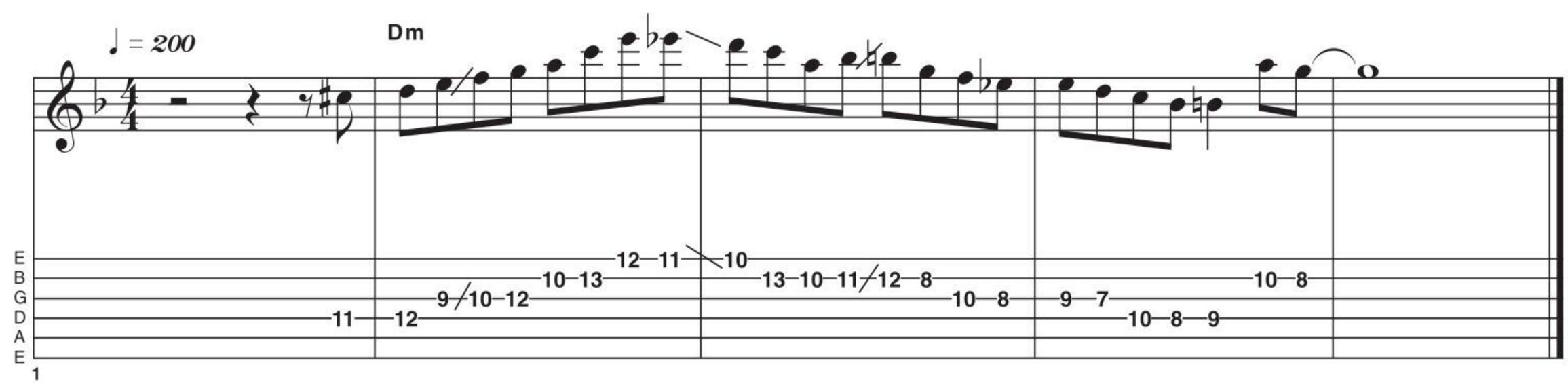
EXAMPLE 3 TYPICAL MINOR GYPSY JAZZ IDEA

The use of a C# passing note conjures up the gypsy Minor sound. This is a fast run, so work out your fretting-hand position shifts before bringing it up to tempo.



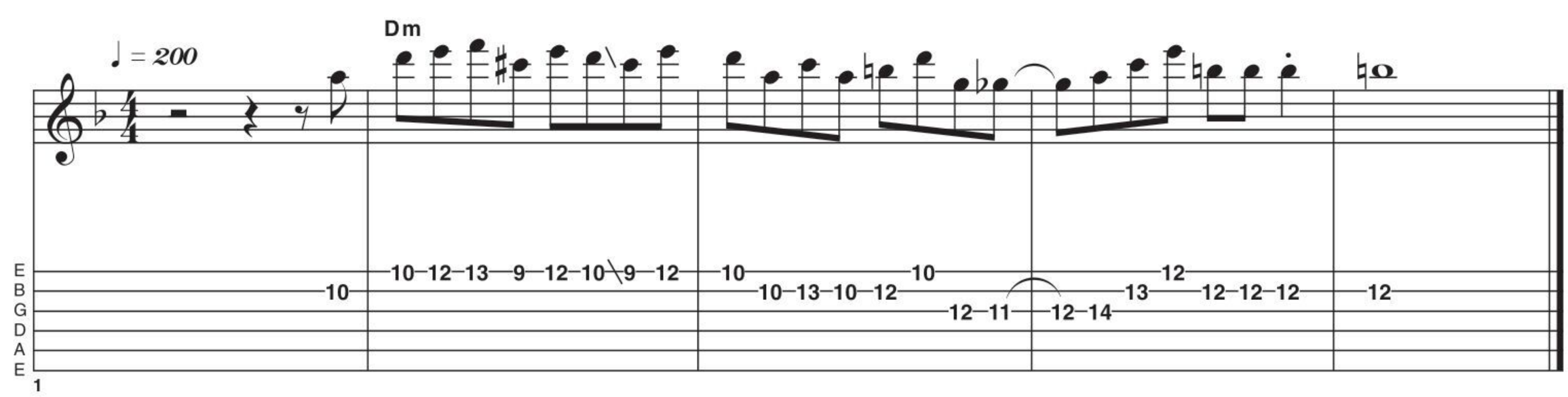
EXAMPLE 4 IMPLIED D MINOR 11 CHORD

Here's another idea based around the Dm9 chord shape. A new passing note is introduced here, E♭(♭9). Also used twice is the idea of using B♭ to approach the B note from a semitone below. This emphasises the sound of a Dm6 chord (D-F-A-B). The lick ends on a G note to imply a Dm11 chord.



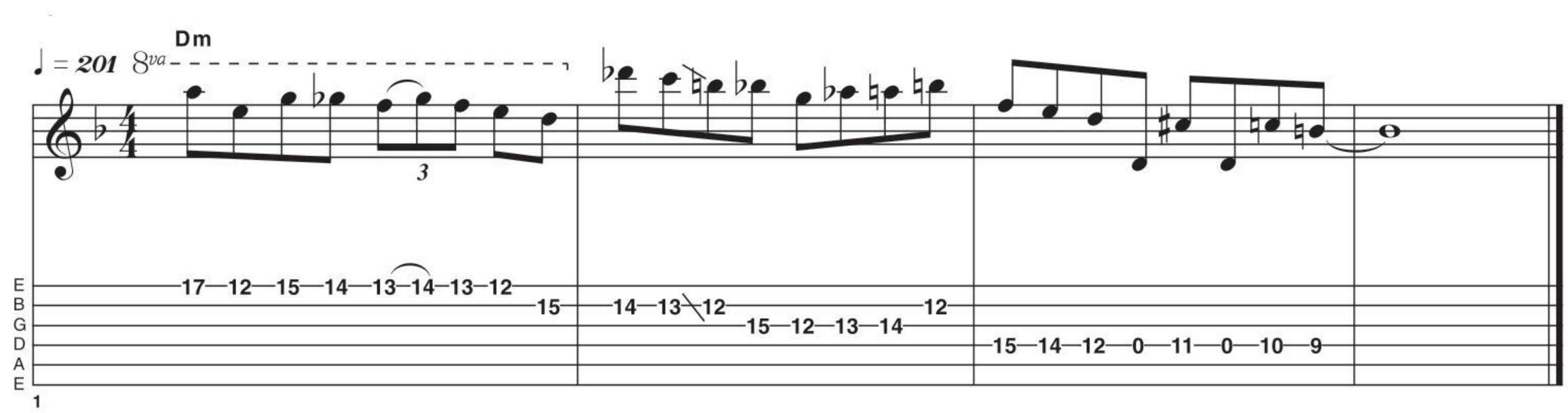
EXAMPLE 5 CHROMATIC PEDAL TONE

Also based around the Minor 9 shape is the following idea. The Major 7 (C#) note is used twice in bar 1 as a brief chromatic pedal tone.



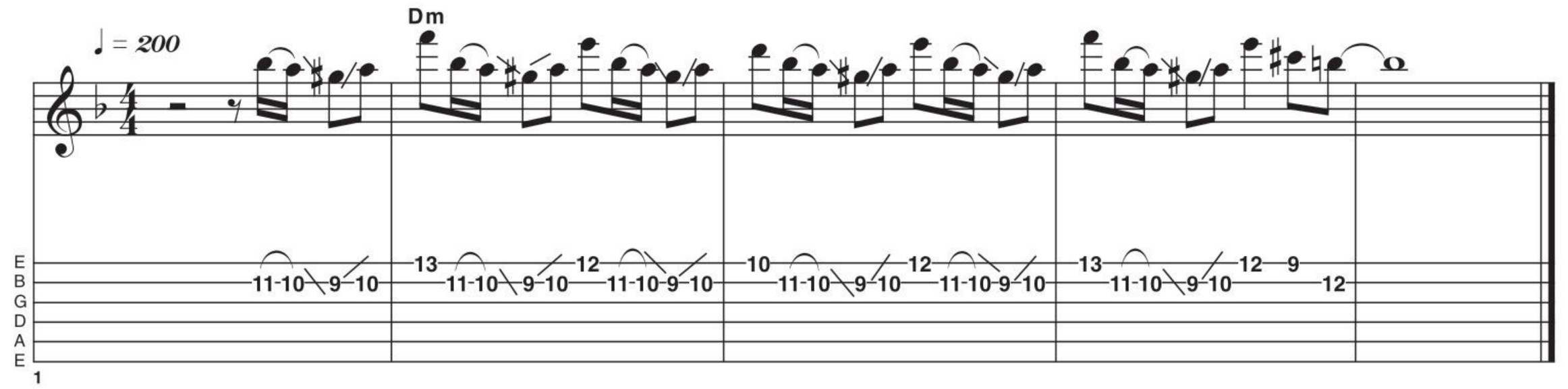
EXAMPLE 6 PEDAL TONE ON THE OPEN FOURTH STRING

The next line is based around a Dm7 shape in 12th position. The line weaves around the harmony using a G♭ passing note (or F#, the major 3rd of D but it doesn't overly clash as played on an off beat) that resolves to F (♭3). In bar 2, the open fourth string acts as a pedal tone.



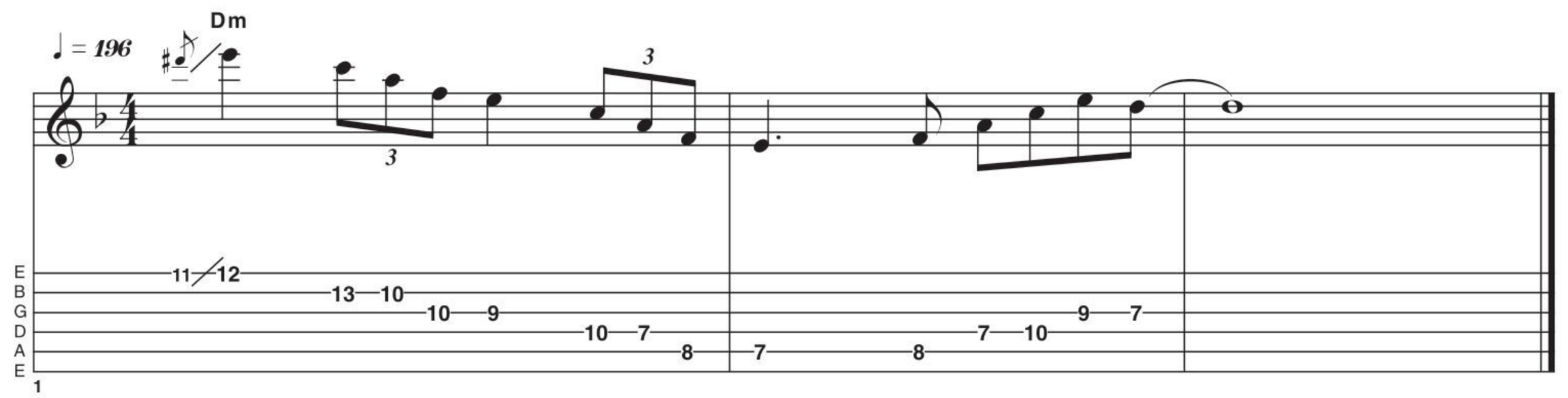
EXAMPLE 7 **PEDAL TONE IDEA USING LEGATO**

Here's another pedal tone idea in the same area of the neck. Anchor your first finger at the 10th fret on the second string, hammer-on with your second finger, then slide your first finger back and forth. Play the notes on the first string with the second finger.



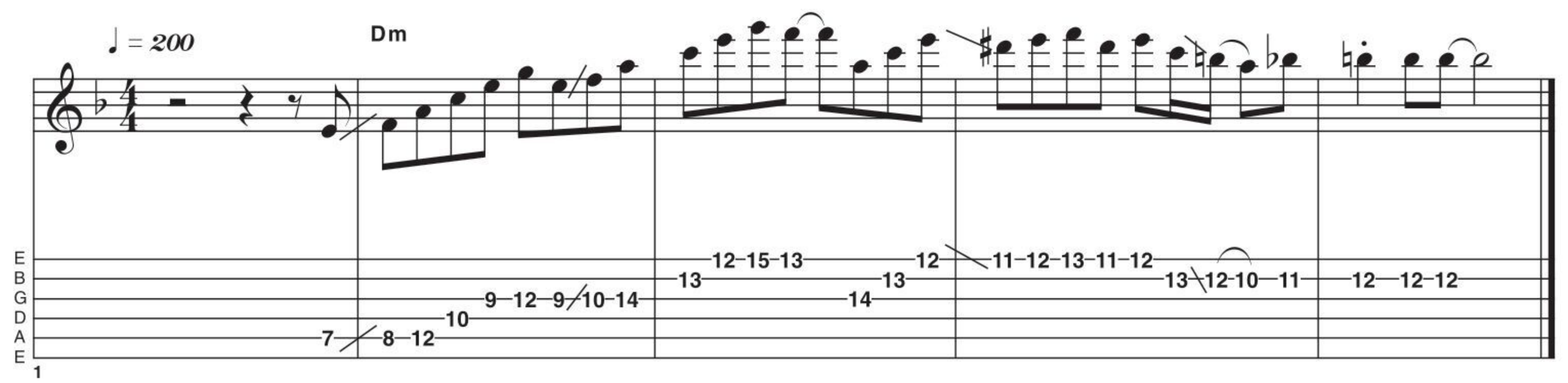
EXAMPLE 8 **SAME PHRASE IN TWO OCTAVES**

Here's a jazz lick you might recognise. It's based around a Dm9 arpeggio and plays the same four-note phrase in two octaves. This is reminiscent of something Wes Montgomery would play and is now heard a lot within the 'modern Manouche' style.



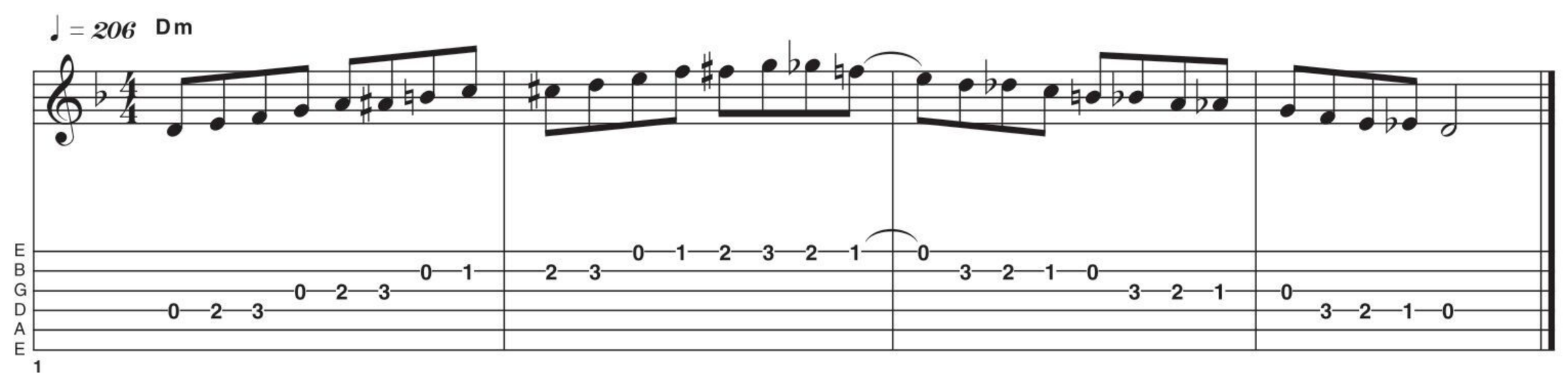
EXAMPLE 9 **SUPERIMPOSING ARPEGGIOS**

The next line uses a little trick you can apply to Minor chords. When learning the phrase that spans bars 1-2, you might recognise the shapes you're playing as A Minor triad forms. The A Minor is chord V in the key of D Minor and it works to superimpose one arpeggio over the other.



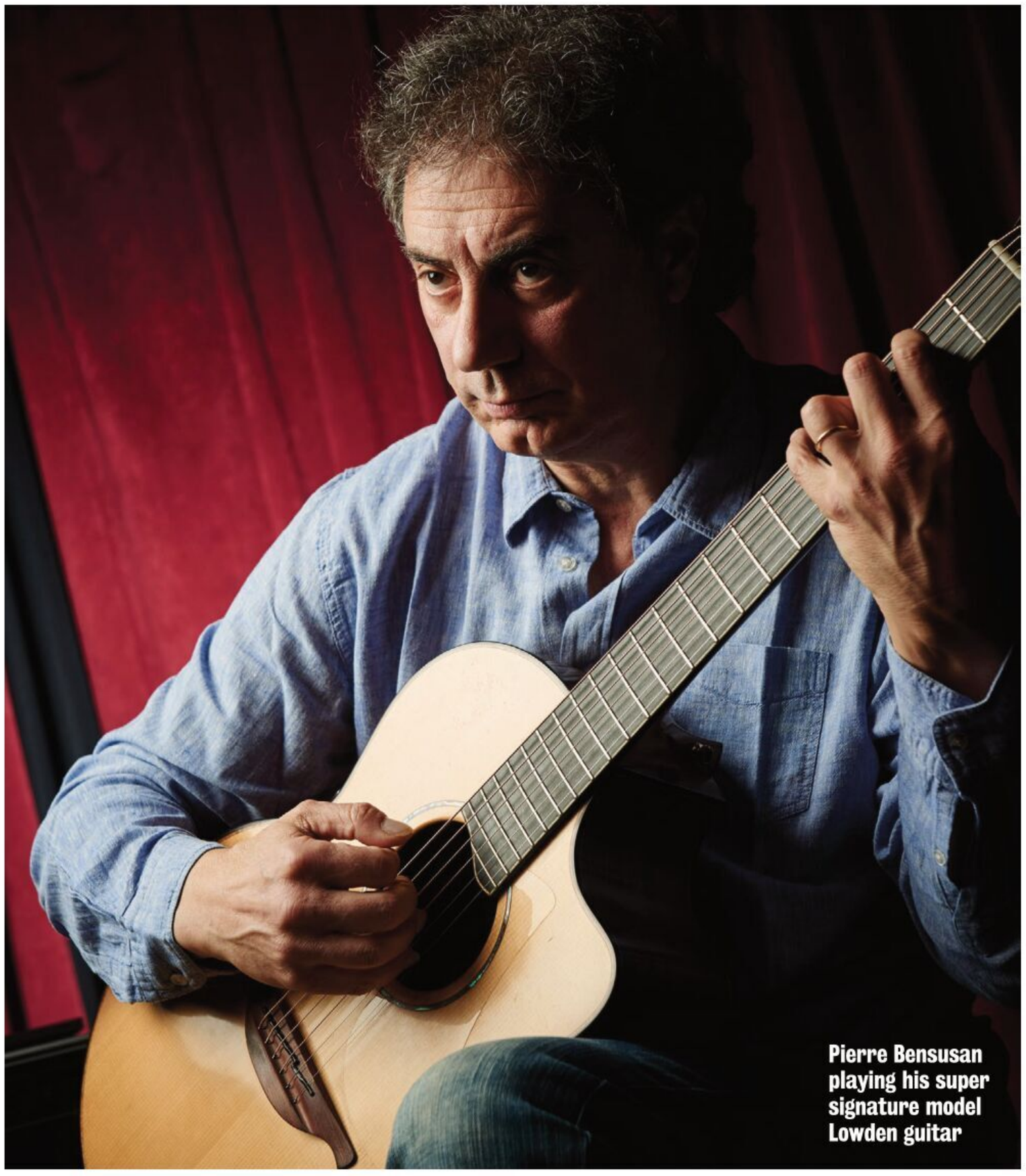
EXAMPLE 10 **FAST D MINOR SCALE RUN WITH ADDED CHROMATICS**

Django often used chromatic runs in his playing and this idea has continued throughout the history of gypsy jazz. Long chromatic runs are often used for attention-grabbing effect and usually played fast. Virtuoso players, such as Biréli Lagrène, can play these long lines effortlessly. This isn't a pure chromatic run as some notes are omitted. The idea behind this lick is to start by ascending a D Minor scale and transition into a chromatic based run, which turns around and descends back to the D note. Hearing the D Minor notes at the start of the run helps to set up the harmony a little more than a straight chromatic run, so that even if it's played unaccompanied it still sounds like you're playing D Minor.



CELTIC FINGERSTYLE

This month **Stuart Ryan** gets jiggy on this DADGAD piece inspired by the legendary fingerstyle guitarist, Pierre Bensusan.



Pierre Bensusan playing his super signature model Lowden guitar

ABILITY RATING

Moderate/Advanced

Info	Will improve your
Key: D minor	✔ Playing in DADGAD tuning
Tempo: 139bpm	✔ Playing jigs in 6/8
https://bit.ly/GTMAG332	✔ Independent thumb

One of the world's finest and most acclaimed fingerstyle guitarists, Pierre Bensusan is an acknowledged master who plays in DADGAD tuning extensively. Indeed, he has invested so much time here that he has adopted it as an 'alternative standard tuning'. With his French-Algerian heritage Bensusan has an interesting range of influences, from North African and jazz to Celtic and, in his early days, bluegrass. He has arranged a wide number of traditional Celtic pieces for DADGAD guitar and some of his own compositions such as The Last Pint have become Celtic standards themselves.

This month's piece is a jig in 6/8 time, a very common metre in Celtic music – each bar is split into two beats which are broken down into triplets so your count is '1 + a 2 + a'. Many Celtic tunes are played as 'sets' which often involves shifting metre so the second half of this piece moves to a march in 2/4 time. In addition this piece also serves as an introduction to how jigs are typically played in DADGAD guitar - with the melody line performed on the third,

"With his French-Algerian heritage Bensusan has influences from North African and jazz, to Celtic and even bluegrass"

second and first strings, and a consistent bass pulse being provided by the thumb underneath. The important and possibly tricky technique to focus on here (if you're not used to it), is that independent 'pulsing' thumb which must never lose the 6/8 feel.

The first half of the piece keeps the bass notes simple, while for the second half we discover how adding more bass notes provides a more tense, modern sound. GT

NEXT MONTH *Stuart continues his new series with a new piece to play in the* ***Celtic Style***

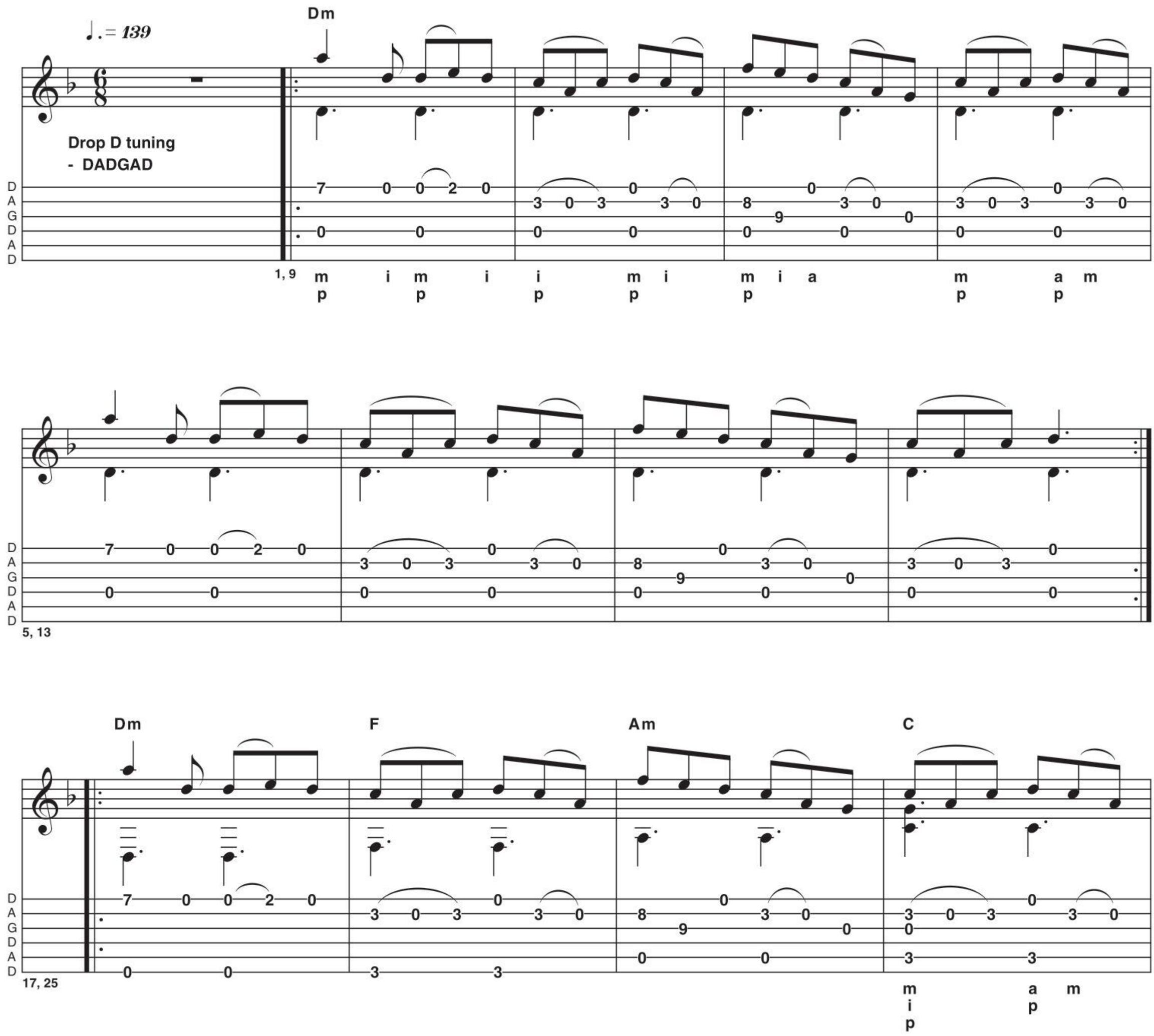
Get the Tone

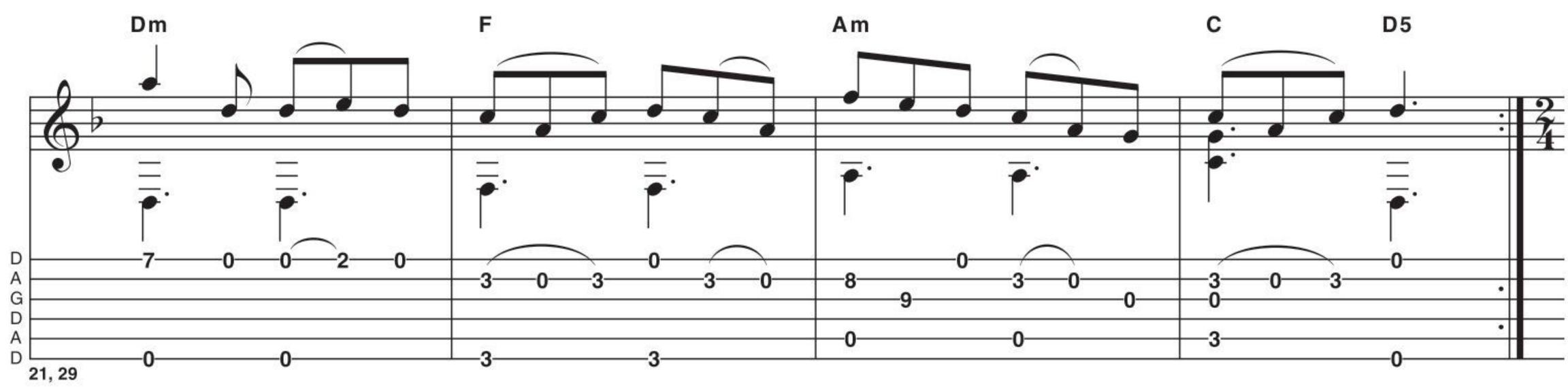
For playing Celtic guitar music an OM body size or larger is advisable, owing to the amount of lowered tunings (such as DADGAD) required for the genre. Lowdens and other bespoke guitars are popular within this style but anything with the right body size and shape will be fine. I recorded the piece on a Collings OM1 Julian Lage acoustic with DPA and Royer mics.

TRACK RECORD Bensusan's debut album, Pres De Paris showcases the Celtic influence on his playing. What's perhaps most extraordinary about this album is that he released it when he was just 17! He develops this sound further on 2001's Intuite, a complex fusion of Celtic and North African sounds. Continue your Celtic guitar journey with my fingerstyle books, The Tradition Vols 1 and 2, and The Heritage.

EXAMPLE **PIERRE BENSUSAN**

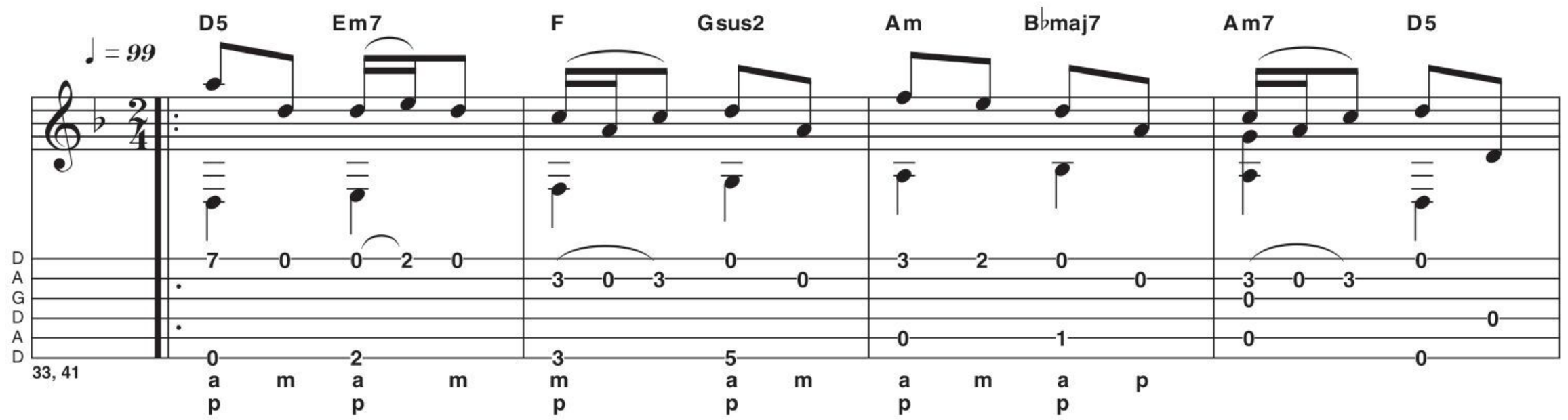
[Bars 1-16] Combining the rhythms of a melody and bassline are very common in fingerstyle. It may be worth just playing the bass rhythm to a metronome if you are new to this style, as ultimately this wants to be played on auto-pilot so you can natually weave the melody over the top.

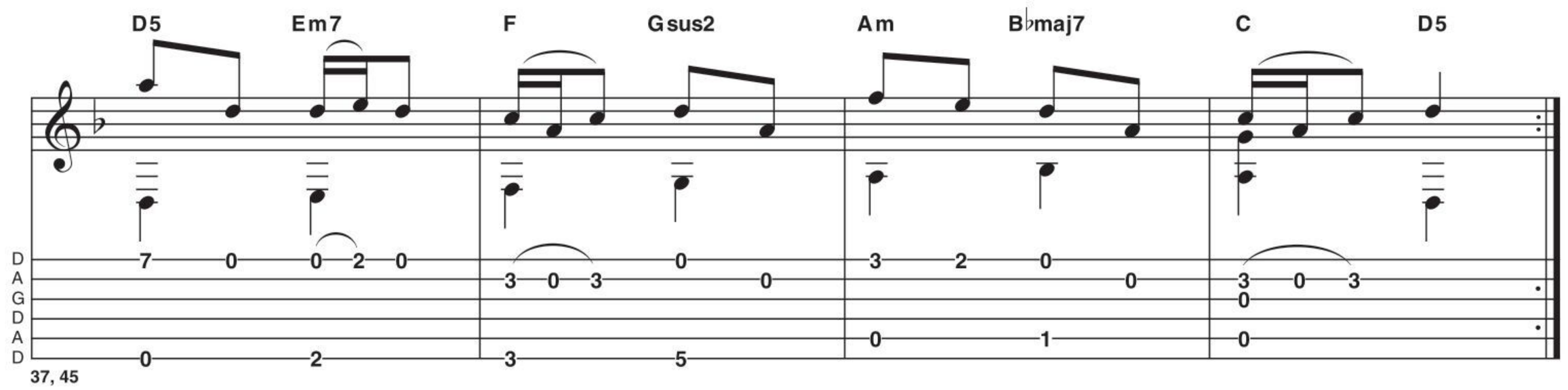


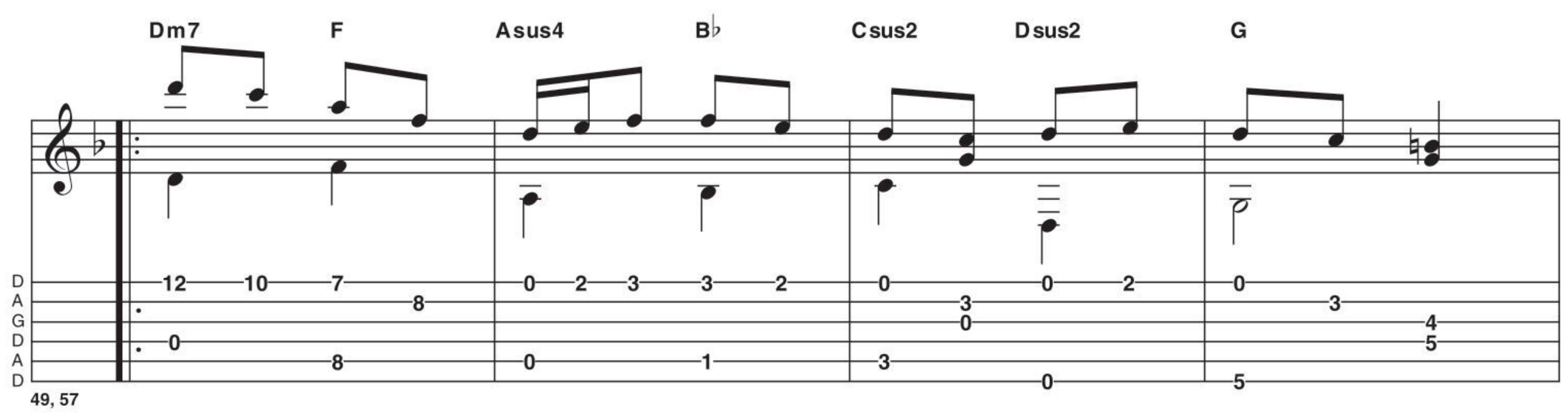


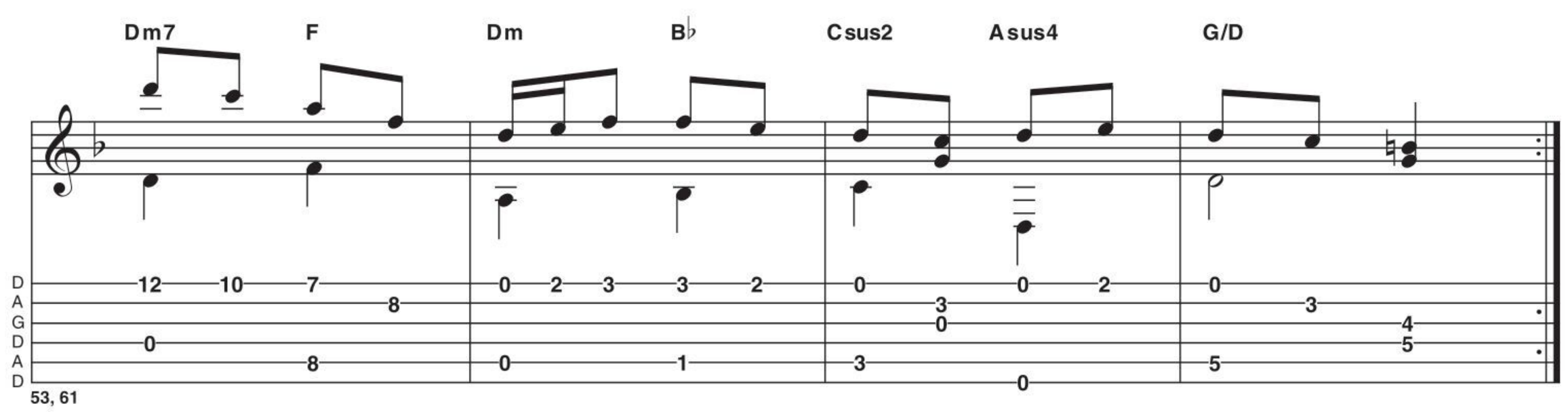
EXAMPLE **PIERRE BENSUSAN**

[Bar 17-end] We've seen pieces with bassline movement in previous articles in this series, and here we see it again. The fretting hand moves quite a lot here, but get ideas like this in place and you'll see how dramatic the effect can be.









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THEM CHANGES

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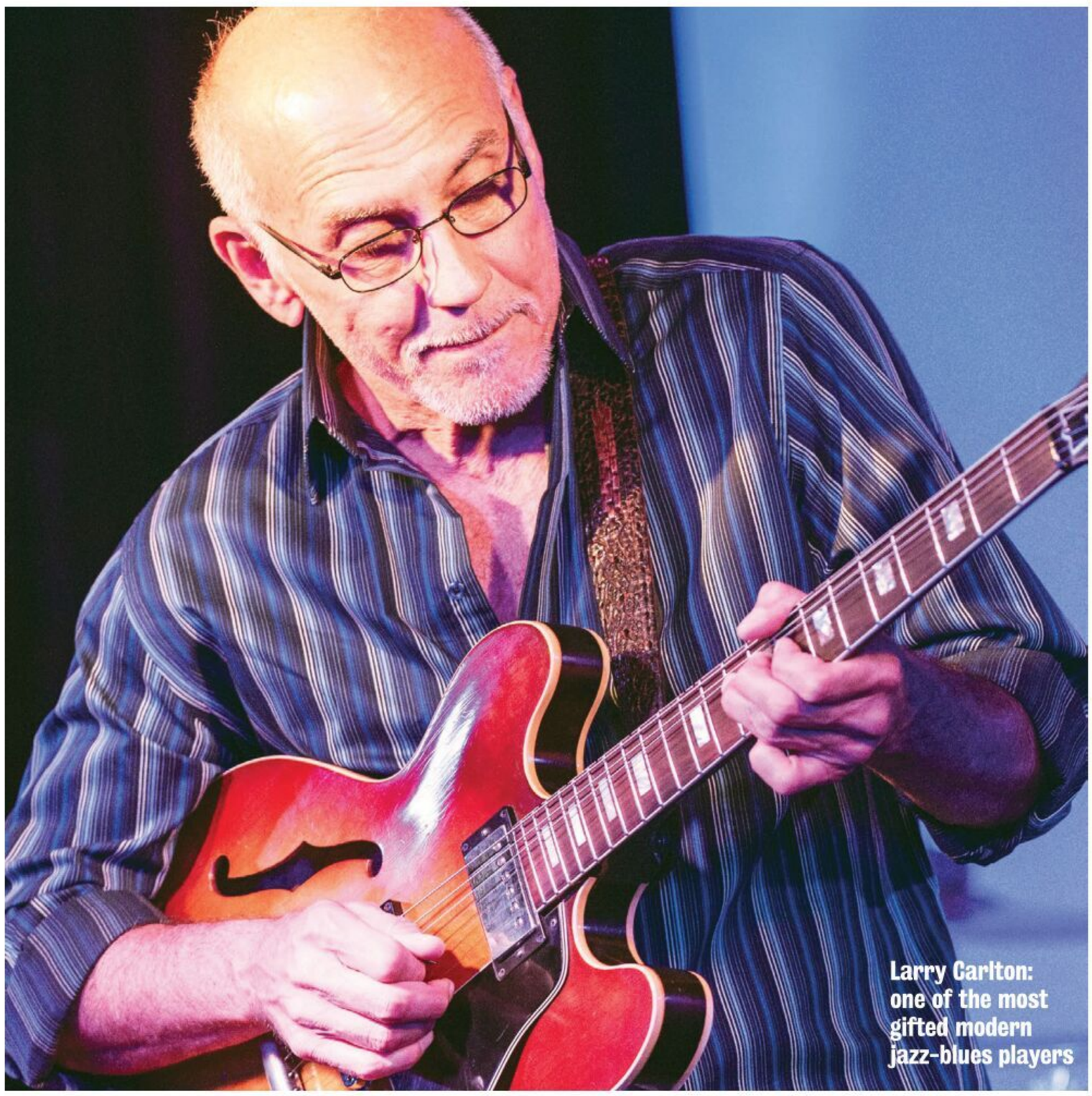
Where music matters

This month **Andy G Jones** demonstrates how to use the Mixolydian mode for Larry Carlton inspired G7 jazz-blues-rock action.



Larry Carlton: one of the most gifted modern jazz-blues players

ABILITY RATING

Moderate

Info	Will improve your
Key: G7	✔ Understanding of harmony
Tempo: Various	✔ Command of scales
https://bit.ly/GTMAG332	✔ Breaking out of patterns

Mixolydian mode is a great scale to use over an unaltered Dominant 7th chord. Unaltered means a chord without altered extensions, such as flat or sharp 9ths, sharp 11ths, and sharp 5ths. Have you ever noticed how, when trying to shoehorn the Blues scale in over a Dominant 7 chord (in something other than a blues) that it clashes with the chord? Mixolydian may well offer the solution.

G Mixolydian is the 5th mode of C Major. You may ask 'why do I not just play C Major over the G7 chord?'. The answer lies in the use (or rather avoidance) of the 4th degree over a Dominant 7th. The 4th is an 'avoid' note on a Dominant 7th; you can pass through that note but holding it for too long is a displeasing sound. Here we start by showing the scale and examining some common practice patterns - ascending 3rds and triads. These patterns give you a deeper command of the scale by finding intervallic shapes within it. These shapes can be developed to generate more interesting lines. Some of these patterns are finger twisters - you may need to try a few different fingerings before you settle on the one that suits you best. The licks that I've written here are designed to flow up and down the neck in a more natural way than simply exploiting repeated patterns.

Studying the way that great players find musical shapes within a scale, will explode the possibilities of your playing. When you come across a great lick by one of your favourite players, make note of it. You could even record a video of yourself playing it into your phone. You'll find that the licks you work out for yourself normally stick in your memory for much longer than ones that you learn from a book.

> *"Studying the way that great players find musical shapes within a scale, will explode the possibilities of your playing"*

The licks here are intended to show how you can step beyond mechanical patterns to actually make music. Note that in the first example, I'm exploiting the use of the interval of a 3rd within the scale. You'll see that in a few places I slide into the Major 3rd. First I slide into it from the 2nd, but in Example 5, I decided to slip out of the scale to have a bluesy Minor 3rd for a fraction of a second - which is just the sort of thing the great Larry Carlton will do. GT

NEXT MONTH *Andy brings you another lesson in his series on the art of* ***changes playing***

Get the Tone

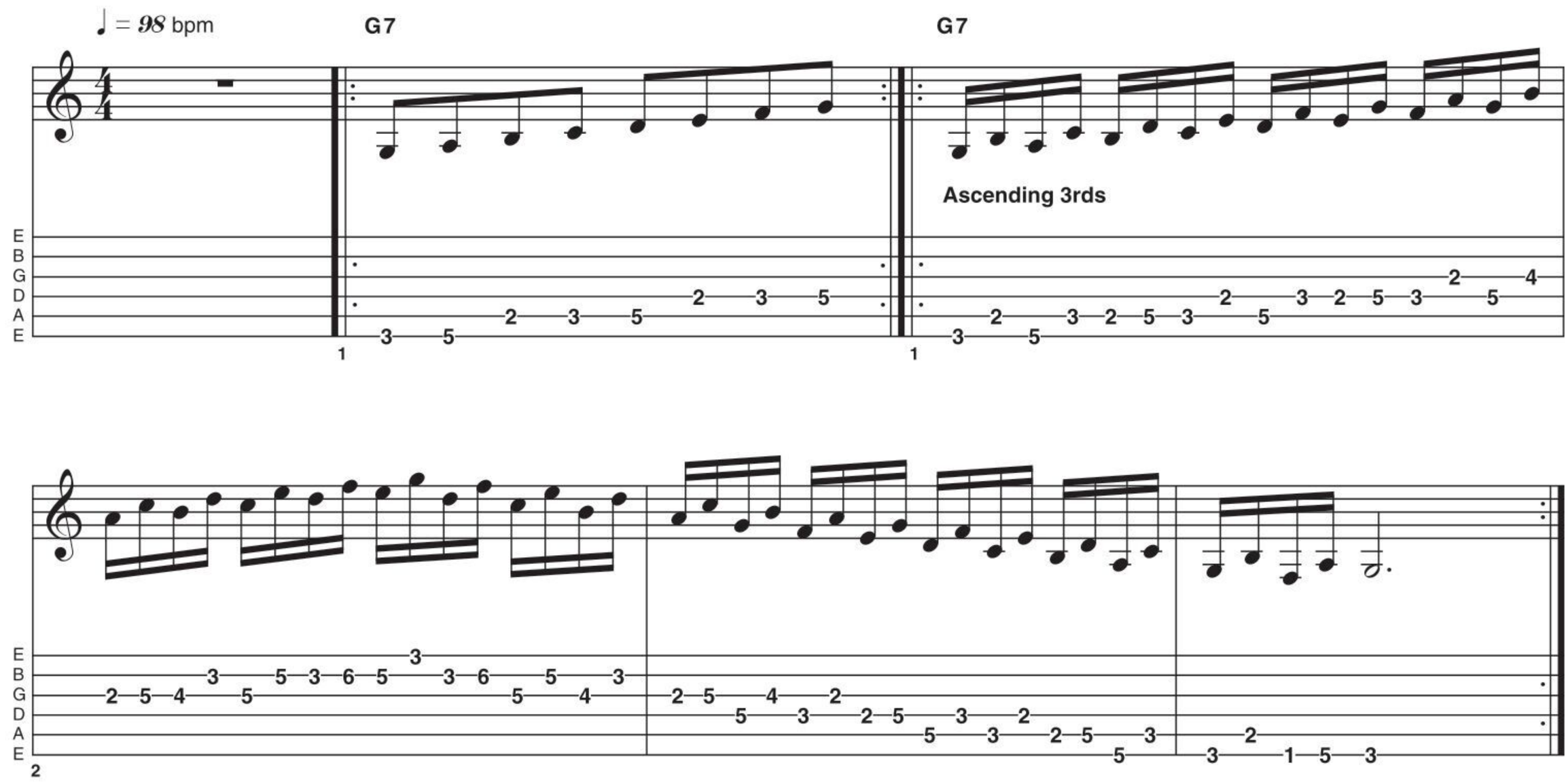
Larry Carlton is one of a rare breed of players who uses Dumble amplifiers. Many Dumbles are designed to be super-duper Fender style amps and so a classic American sound is best. But no fear if you're a lover of the British sound: any clean amp just on the verge of break-up, with a smooth drive added in front, and a nice warm reverb will put you right in the ball park.

TRACK RECORD Larry Carlton's iconic live album Last Nite, from 1986, featured a stellar cast of musicians including the great LA session drummer John Robinson and Abraham Laboriel on bass. Carlton mixed jazz and blues chops with great style and the grooves are cooking. Check out the song, The BP Blues, where you'll hear Larry utilising Mixolydian mode and adding that 'foreign' Minor 3rd to great effect.

STEVE THORNE / GETTY IMAGES

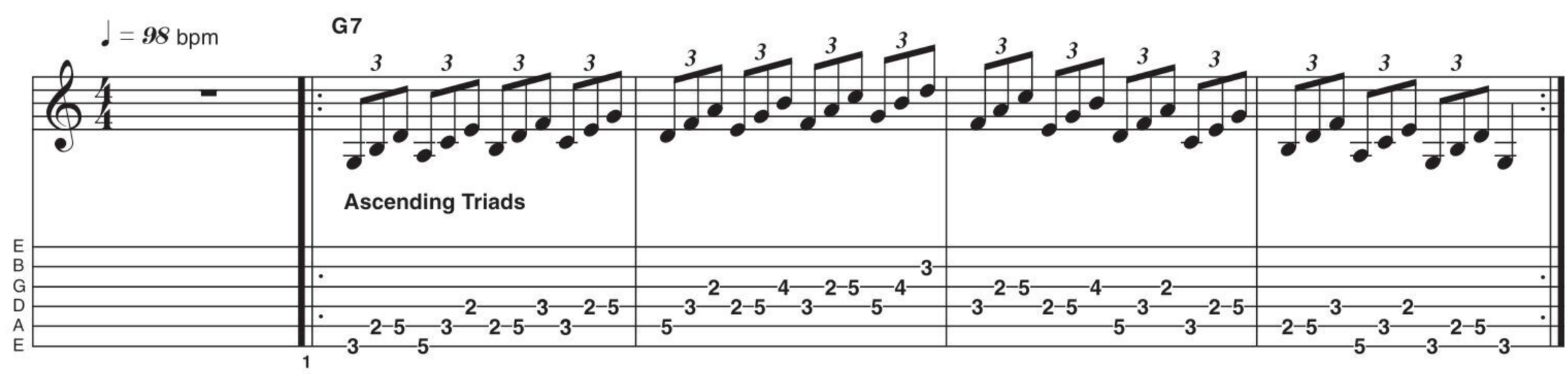
EXAMPLE 1 **MIXOLYDIAN IN ASCENDING 3RDS**

Our first example shows the G Mixolydian mode and then goes through a pattern of ascending 3rds - don't change the direction of the pattern!



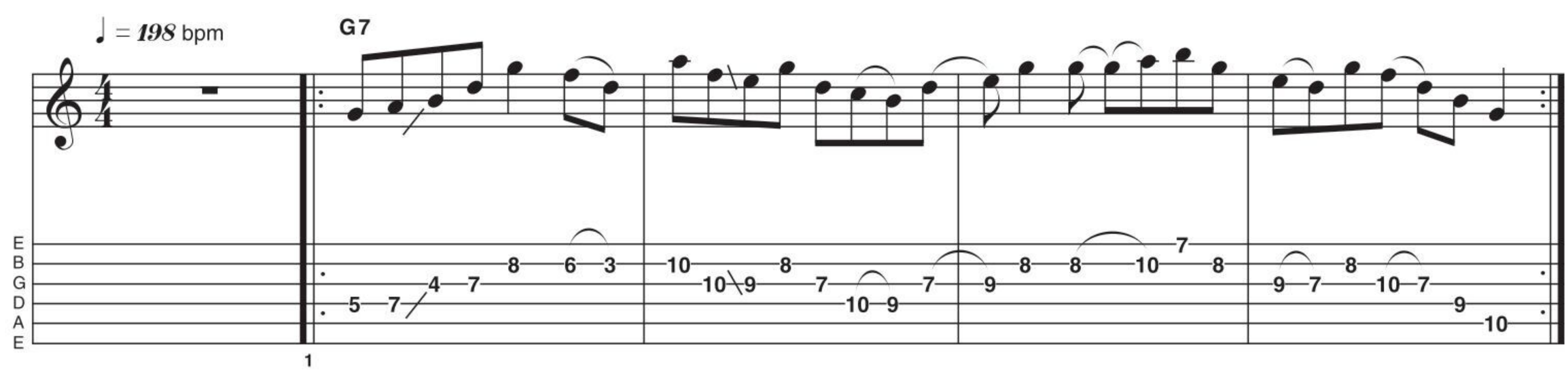
EXAMPLE 2 **ASCENDING TRIADS**

Here's G Mixolydian in ascending triads. Note that the triads ascend on the way up the scale and on the way down - this can prove harder than changing direction.



EXAMPLE 3 **USING CHORD TONES**

This idea starts with the first five notes of the scale and then outlines the G7 chord, while bar 2 kicks off in 3rd intervals - the use of chord tones states the G7 tonality.



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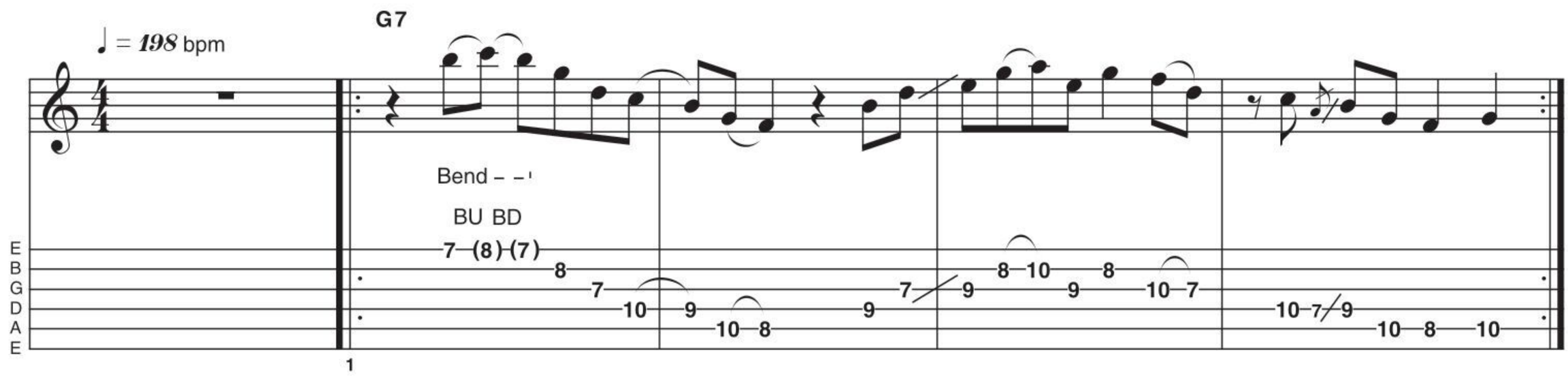
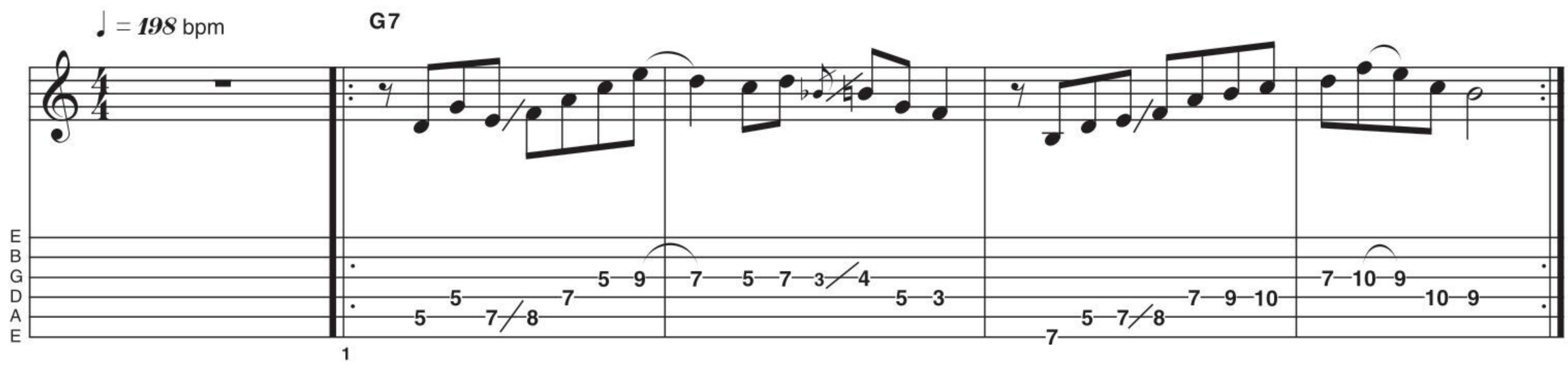
EXAMPLE 4 **MINOR PENTATONICS**

We begin with a country-ish bend from the 3rd to the 4th, and, as with Example 3, the 6th is also stressed to underline the Larry Carlton vibe.



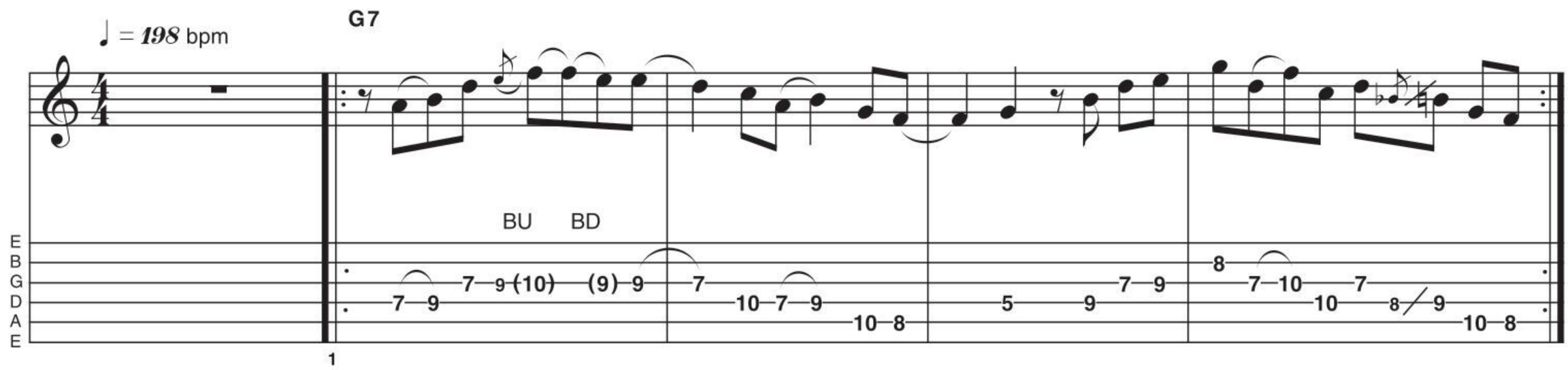
EXAMPLE 5 **SUPERIMPOSING**

Here is a brief Fmaj7 arpeggio over the G7 for tension. Larry, Wes and many bebop players use this device, before resolving into G7 chord tone terrain.



EXAMPLE 6 **APPROACHING CHORD TONES FROM A SEMITONE BELOW**

Here we target the ♭7 (F) by bending up from the 6th (E). At the end of the lick we approach the Major 3rd with a Minor 3rd grace note.



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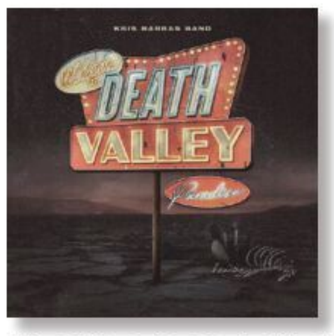
NEW ALBUMS

A selection of new and reissued guitar releases, including ***Album Of The Month***

ALBUM OF THE MONTH

DAN PATLANSKY
SHELTER OF BONES
Virgin **10/10**

As you will have already seen with Dan's guest video performance this issue (see page 28), he's a stunning guitarist with an impressive blend of burning blues-rock chops and theory savvy. With Shelter Of Bones, he demonstrates how vibrant and arresting he is as a songwriter too. Recorded over a pandemic-influenced, three-year period and produced by himself, the wait has been worth it. Soul Paradise is a crunching blend of modern and old with its riff and power drums. Dan's a dynamic singer here too with a husky SRV-meets-Chris Cornell delivery. Snake Oil City features SRV or Albert-esque screaming bends and licks with a phat Texas shuffle groove. The crunchy neck pickup aided psychedelic stomper of Selfish Lover will appeal to those keen on Led Zeppelin and Audioslave (and what a fuzz tone solo!). Dan's not all blazing though, ballads Lost and I'll See Trying are intimate and beautiful songs that will merit repeat listens. If you're a blues-rock fan that loves rich Strat tones and is keen to keep up with modern artists, we can't recommend Dan enough. (JS)



KRIS BARRAS BAND
DEATH VALLEY PARADISE
Mascot Records **8/10**

Singer-guitarist Kris Barras sure knows how to produce stunning rock songs. As well as writing some of the 11 on Death Valley Paradise himself he also collaborated with other writers and the results are dynamic and diverse. As for his playing, it's obvious he's spent time on his chops with picking and vibrato elements reminiscent of shredders like Zakk Wylde. With a thick, modern overdrive and detuning, he's rhythmically precise and shines with a strong vibrato. Opener Dead Horses sets the scene; huge drums, roaring Minor riff and upfront vocals makes for an arresting song. Long Gone is a bluesy anthem that blends acoustic and overdriven guitars well. Protest song, My Parade will do well live; it's a rousing sing-along riffer. As for 'melody with shred bursts' solos, those on Devil You Know, Wake Me When It's Over and Bury Me stand out. Great stuff! (JS)

KEB' MO'
GOOD TO BE...
Concord **9/10**

There is a vibrant consistency to albums by Keb' Mo' - great songs, lyrical depth and lovely guitar. While he has a blues based foundation, there are stylistic strands in his music that range from R&B to modern Nashville, soul to Americana. He continues this variety on Good To Be... an album of 13 exquisite songs with tasty band arrangements and song-centred playing. The fingerpicking and rhythmic feel on Good To Be (Home Again) is lovely, The Orleans-esque swing on So Easy is a real stomper, and Sunny And Warm glistens with a light groove and tasty chords. His cover of Bill Withers' Lean On Me is well considered. If you're looking for tasty electric guitar work, check out All Dressed Up and '62 Chevy. He may be close to 70 but there's no let-up in quality and vibrancy for Keb'. Good indeed! (JS)

TINSLEY ELLIS
DEVIL MAY CARE
Alligator **8/10**

This is the 20th album from this blues-rocker who has been touring for over 40 years. Shaped by no gigs due to the pandemic, he wrote over 200 songs and experimented with numerous guitar and amp combinations to get to the album's final 10 songs. The results are steeped in the blues and brimming with great singing and guitar work - there's an authenticity here that only life and road experience can provide. Opener, One Less Reason features an infectious blues swing feel and arresting lead work. The slide and electric trade-offs on Right Down The Drain are wonderful as is the lyrical playing on the ballad, Just Like Rain. The Stax meets BB King stomp of Beat The Devil is a rousing blueser while the Hammond fuelled Don't Bury Our Love is very emotive. Here's to the 21st album from Tinsley! (JS)

JOE SATRIANI
THE ELEPHANTS OF MARS
Ear Music **9/10**

Back in the early to mid '80s a new breed of instrumental rock guitar album emerged with Joe Satriani and Steve Vai the undisputed leaders. Now, nearly 40 years later, both are still producing fresh and exciting music, exploring the boundaries that they created all those years ago. There have been many other pretenders to the throne of fretboard righteousness in this area, but none has come close to conjuring up cinematic soundscapes quite so convincingly. With The Elephants Of Mars Satch set the bar for himself a few notches higher than before: "I do want to show people that the instrumental guitar album can contain far more complexity of creative elements than I think people are using right now," he tells us. There's evidence of this on tracks like Faceless which is rich with orchestration – heartfelt ballads were always a strong point in Satch's work – whereas the album's opener, Sahara, could literally be the soundtrack to an epic movie of Dune proportions.

Joe gets his funk on for the verse to Blue Foot Groove, before a majestic chorus that you'll be humming for the rest of the day leaps from the speakers. Sailing The Seas Of Ganymede finds Satch on his home ground; sci-fi guitar with epic overtones and a suitably frenzied solo. A multi-layered delight from start to finish, Satch proves once again that he is a master in the field of instrumental rock guitar. Still surfin'? Absolutely! (DM)

MARILLION
AN HOUR BEFORE IT'S DARK
Ear Music **8/10**

It's been six years since Marillion's celebrated album F.E.A.R. was released. The album proved to be something of a game changer for the veteran proggers, garnering them a new shift of fans, the subsequent tour finding them selling out the Royal Albert Hall within the wink of an eye when the date was announced. The mood of that album was suitably dystopian – "There are only so many songs you can write about unrequited love..." singer Steve Hogarth noted at the time – and that theme is continued here. An Hour Before It's Dark reflects the fight against climate change, among other things, but despite the somewhat gloomy overtones present here, the album is relatively upbeat and, in places, quite beautiful. The Crow And The Nightingale is a case in point: majestic and richly anthemic with a climactic solo from Steve Rothery. Another winner from prog rock's champions! (DM)

ALBUM REVIEWS BY JASON SIDWELL AND DAVID MEAD

NEXT MONTH

MORE OF THE WORLD'S BEST LESSONS...

FEATURE #2 VIDEO

PAUL GILBERT
That's Too Much Like Work!
The rock virtuoso has written and recorded a piece especially for GT. Paul plays and explains it on video.

NEW SERIES!

REMI HARRIS
Gypsy jazz for all
Remi continues his great new series showing you some of his favourite licks in this captivating guitar style.

CLASSICAL TAB

JS BACH
Courante
Declan Zapala transposes a fabulous cello piece by one of the greatest classical composers of all time.

FEATURE #3

MINOR-MAJOR MOVES
Where blues meets jazz
John Wheatcroft describes how Eric Clapton and others mix Major and Minor 3rds and Flat or Natural 7ths.

Learn some of the styles from a great music decade...

PLAY '80S GUITAR!

Although punk had come and gone, its attitude remained, spilling over into bands like The Police and U2, but also kicking new life into the decade's rock and blues artists, like Def Leppard and Bon Jovi, SRV and Gary Moore.

MORE GREAT LESSONS

30-Minute Lickbag
Six licks, many styles and levels

Prince
We examine his bluesier side

Orianthi
Thrilling young rock guitarist

Bob Marley
In the first of a new Reggae series

Vinnie Moore
Play five fabulous shred licks

Acoustic Country
A new series with Stuart Ryan

Them Changes
Mixolydian 16th-note licks

PLUS ALL THIS...

Mitch Dalton, Justin Sandercoe The GT Interview, Instrumental Inquisition, One-Minute Lick, Jam tracks tips and Albums!

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